

The Detroit Public Library—A Municipal Temple of All Faiths

By Adam Strohm, Librarian



Bronze lamp-standard on balustrade.

THE new library building is a monument to intelligent citizenship and the desire of the community to make the avenues leading to the best fulfillment of individual endeavors and fruitful enjoyment of life as dignified and stimulating as the noble products of human mind can inspire. It is an event not only in the history of Detroit, but an entry also in the honorable records of a nation which is generously erecting and supporting free institutions. As white mile-posts they are dotted

throughout the land, proclaiming the free spirit, the generous heart and good-will of America toward all those who with grateful and loyal hearts will guard what has been achieved and join their efforts for a common future.

The construction of this building consumed six years, but the moving forces that brought this structure into being reach beyond the decade of its erection. The power that carried the enterprise forward must be traced back to the headwaters from which has flowed the clear current that has invigorated the mind of the people from the days when American democracy first articulated its articles of faith—equal opportunity to understand and enjoy the fruits of civiliza-

tion and the amenities of life. Toward that end our people have chosen to pool their resources and assume the burden of supporting jointly institutions that will ennoble the values of life and enable all to reach ever higher levels on their onward march.

The benefit and appreciation of such institutions as this are, of course, more far-reaching and permanent because of this gradually maturing popular will to have them than could be realized if they had come into being by the autocratic will of even a benevolent ruler or minority group.

Significant as the modern public library is as a product of democracy exercising its power and judgment in self-government, no less impressive is the government controlling this institution in endeavoring to give a service suitable to the needs of its constituency and free from the narrow principles of bureaucracy. A trained staff of workers is directed to establish helpful relations with all elements contributing to the intellectual and material energy and life of the community. Theirs is the duty to co-operate in the constructive work of social and municipal service, to serve as an information bureau to the agencies functioning for industrial and commercial prosperity, to aid the forces devoted to the artistic, moral, and intellectual aims of the thoughtful minds in the community, to supplement the schools in making the parents and children happy and competent guardians of the honor of the city today and to-morrow.

In so far as the governing body of the library administers its trust faithfully, its members may well be honored; in so far as the workers of the library fit themselves by liberal education and professional training to discharge their duties and deal with the public in a sympathetic, tactful, and competent manner,



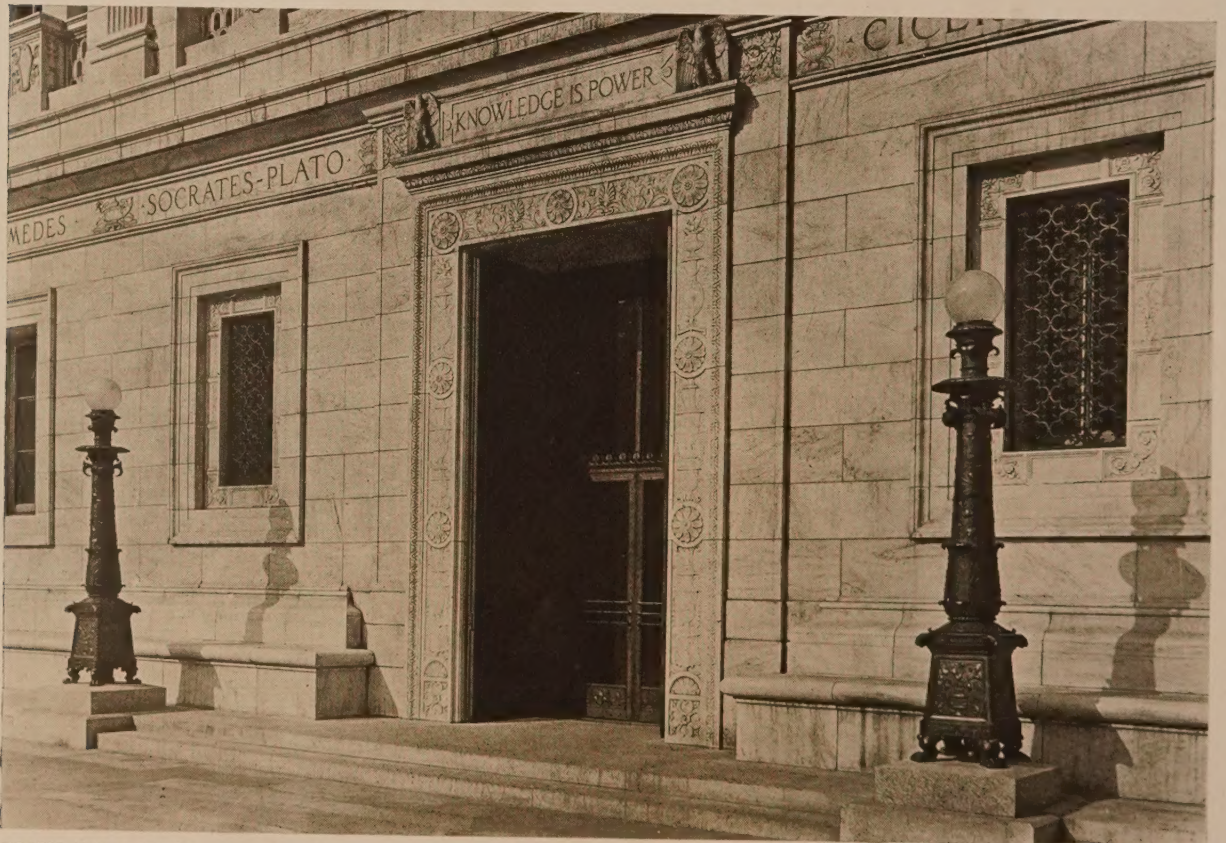
Mantel in children's room.



THE MOSAIC IN CEILING OF LOGGIA.



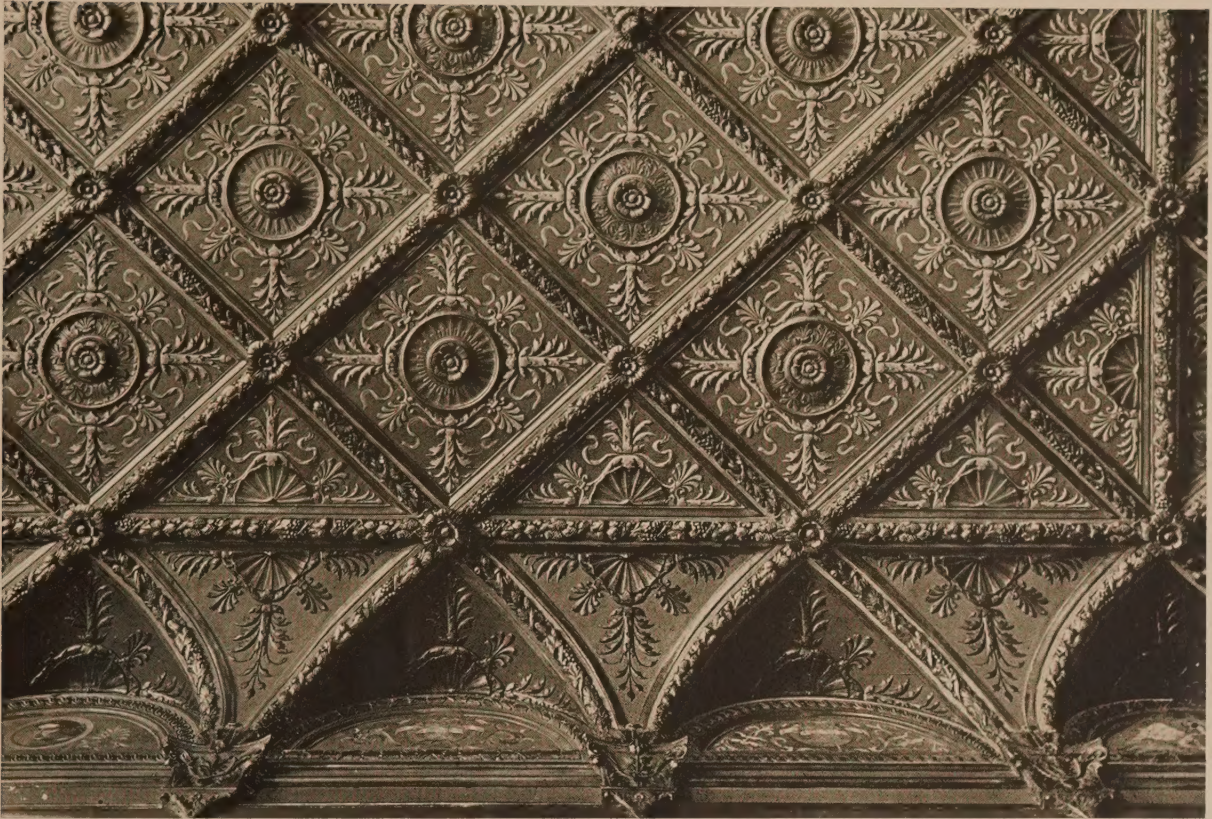
ENTRANCE-HALL AND MAIN STAIR.



MAIN ENTRANCE.

THE DETROIT PUBLIC LIBRARY, DETROIT, MICH.

Cass Gilbert, Architect.



Ornamental plaster ceiling, Social Science and Civics Room.

ner, their reward should be worthy of the city and its great opportunity to encourage those things which are done all the more splendidly because they are done unselfishly.

Education and the arts will not prosper if their nourishment is confined to local resources and the concerns of to-day. The resources of the library are gathered from the history and teachings of all humanity whereof records are available. Not only its great achievements, but its sacrifices, sufferings, and failures. It is this judgment of centuries as much as the voices of to-day that we offer to those who are willing to "weigh and consider" rather than gratify their own opinions. As we draw upon all ages and civilizations for gathering our material, so we also serve impartially all the varied people who come within our doors; people of many races, many minds, the climbers to the summit, those full of the zest of life, and the bruised ones, the man eager for quick returns, the scholar and the stranger. The library is their club; there is no intrusion on their inner life and mental adventures; they are given impersonal, tactful attention; librarians are pledged to good service, but not to patronage or servility.

Reflections of this kind prompted by the hour of dedicating the new building are but humble musings in the presence of the artistic loveliness and purity of the building which we have in a measure inherited from other ages.

The new building was designed by a great American architect, Cass Gilbert, and he has given us an artistic me-

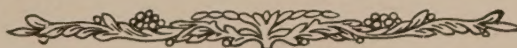
morial of the rebirth of the classical ideas of beauty and truth. In accepting this building we should pledge ourselves to direct our efforts for the service to our people and our generation so as to keep faith with the immortal pre-Christian era of refinement and human craving for something truer than its struggling units.

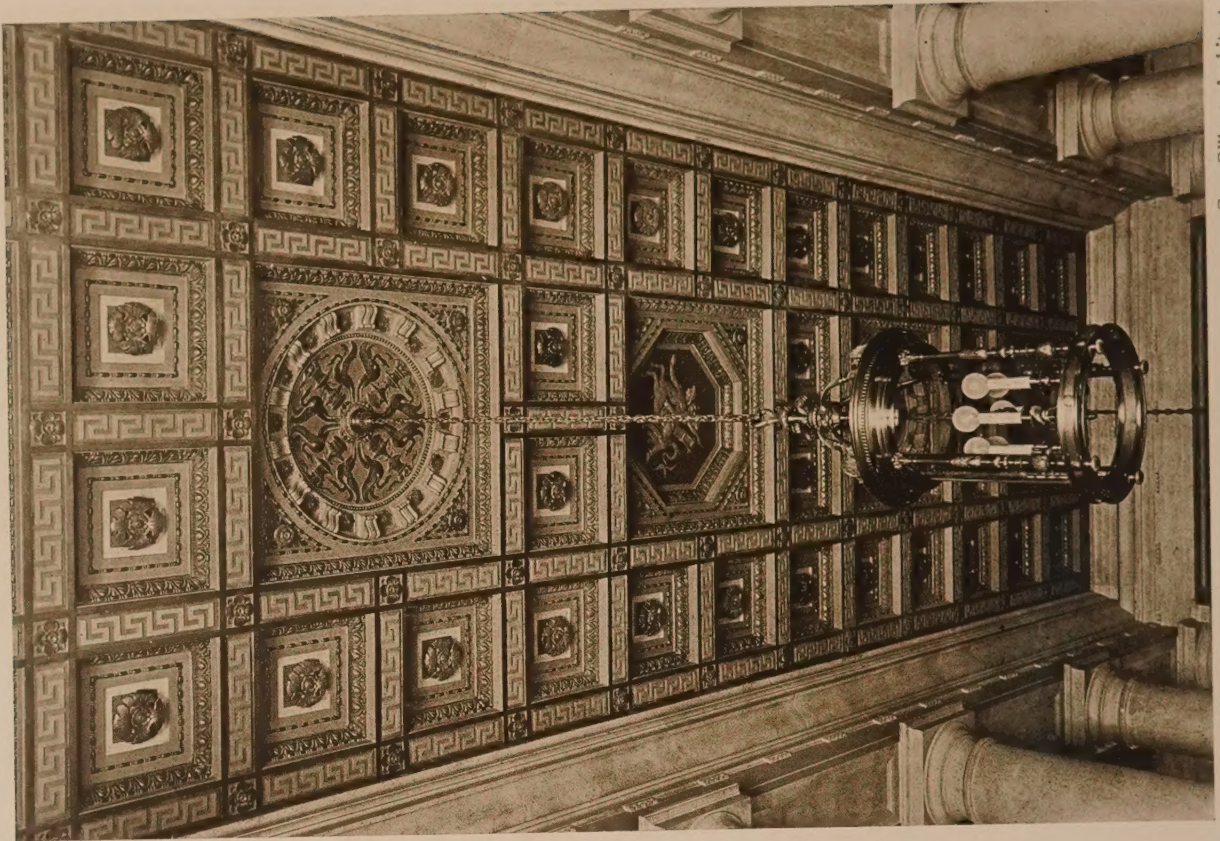
It will be our privilege to find inspiration in the Doric principle that entered into the nature of Greek art and ideals of life, namely, to refine with infinite patience a simple theme rather than to seek novelty in constant change. We also will concentrate ourselves on a few simple things, and our theme will be the "*development and application of a clear and fearless intellect in every domain of life.*"

Let us cultivate our senses to the full enjoyment of the most gracious activities of life and nature and partake of that intellectual tonic that is the reward of a disciplined mind and the balanced intellect which seeks to see conditions fearlessly and truly.

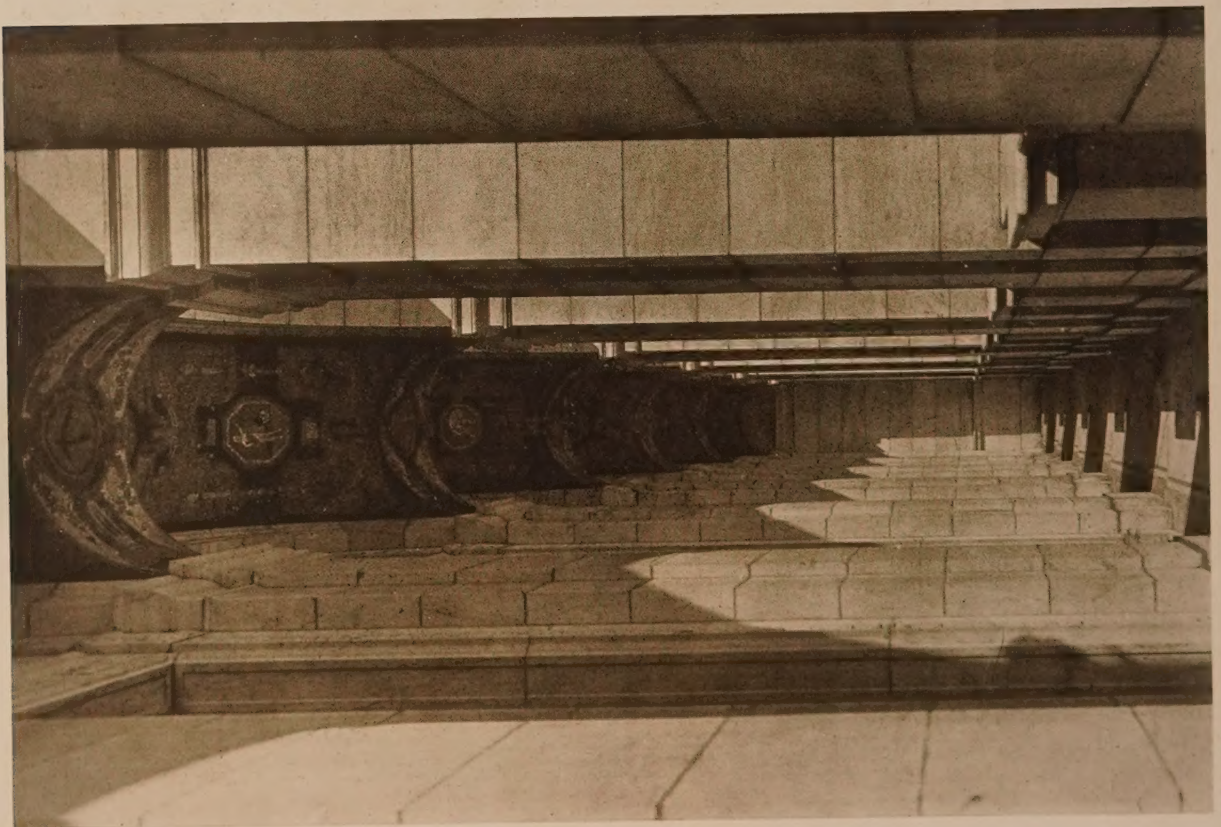
Ours is the task to promote the efficacy of reason and balance as against emotion and much modern sentimentality, shams, and unveracities.

A free people should be graced by the spirit of intellectual audacity and the power of human understanding. May the people that come within the sunlit beauty of this building feel the pure and serene atmosphere of the human mind at its best and realize that "life is more splendid than its husk."





Cass Gilbert, Architect.

CEILING, ENTRANCE-HALL.
THE DETROIT PUBLIC LIBRARY, DETROIT, MICH.

LOGGIA.



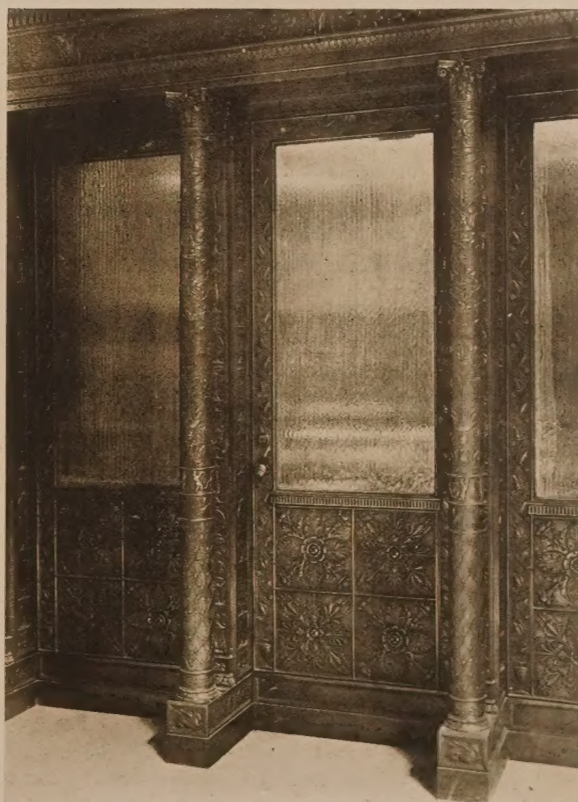
DOORWAY, FIRST FLOOR.



BRONZE ELEVATOR ENCLOSURES.



BRONZE ENTRANCES TO DELIVERY-ROOM.



DOORS TO DELIVERY-ROOM.

Cass Gilbert, Architect.

THE DETROIT PUBLIC LIBRARY, DETROIT, MICH.



Carved marble frieze with bronze grilles, cornice, and terra-cotta coping

The Architecture of the Library

By *Wm. B. Stratton, F. A. I. A.*

THE new main building for the Detroit Public Library is getting the test of actual use, and our city is deciding that both in appearance and service the result is good. The building is taking its place naturally and quietly, and its place is that of our best building.

On the reader or borrower as he approaches the delivery desk from the street there is produced a most decided series of impressions. Entering through the single doorway he finds himself in a rather sombre corridor with direct light from the doorway only. Passing on between the columns he sees the light streaming across the raised landing, and as he proceeds up the stairway the light increases and the color brightens until he is in the great delivery-room, the heart of the building.

The librarian is enthusiastic in praise of his building, and both he and his staff declare the arrangements for book storage, handling, and issuing complete and perfect.

The building is the final result of one of the most perfectly planned and judged American competitions, the fairness of which in all respects was never questioned.

The competition programme indicated that it should be based on quite definite requirements as therein expressed. The competition was declared to be for the purpose of the selection of an architect and the requirements laid down worked perfectly in this respect. One curious result, however, resulted from the fact that the commissioners used the requirement in regard to size and cost as a basis for their appropriation. The cost for the purpose of the competition was based on the cubic contents from the main floor up and left the commissioners to provide for a complete basement floor later. An error like this would seem to be less liable to happen from the use of a newer form of programme which is springing up and which expresses the wishes of the owner in a freer, broader, and even poetic way, and throws more responsibility on the designer. The architect being directed to "express what is in his heart." It may be that with such freedom architects will be inspired to greater heights. He may even get a clearer view of what the Dutch architects have in mind when they name their organization "The Society for the Propagation of Architecture."

One critic sees the spirit of Florence expressed throughout the building and asks why this should be. We may all

find some embarrassment in this question at first, and can only point to the various excursions into expression that we are told represent our place and time and even then we may be still somewhat in doubt.

Looking over the other plans submitted in this competition, we fail to find any expression of a distinctly local or even national character.

Through Cass Gilbert's master hand we have a wonderful building, so enriched with carving, color, painting, and mosaic as to possess a permanent educational force and one that gives a calm and distinguished background for our city's most treasured function.

THE new library, which is of modified Renaissance style, was designed by Cass Gilbert, whose plans were chosen from many submitted by leading architects of Europe and America. It is built chiefly of marble and has three floors, a basement and a mezzanine.

A notable feature of the decoration of the library is the liberal use of mosaic. Mr. Gilbert intrusted this work to Frederick J. Wiley, whose work on the Woolworth Building is so well known. The composition of the mosaic came from the studios of the Pewabic Pottery, conducted by Mary Chase Stratton and Horace James Caulkins. Mr. Wiley's subject for the decoration of seven arches was Shakespeare's "Seven Ages." The tesserae of the mosaic are of enamelled baked clay instead of glass.

We have often wondered why mosaic was not more often used in the decoration of our public buildings. No doubt the matter of time involved in its installation has much to do with a reluctance upon the part of architects to use it more freely. The work in the Detroit Library is so beautiful and appropriate for special spaces that we shall expect to see an American renaissance of the art. The setting of the mosaics in Detroit was done by young girls, under the direction of Mr. Wiley and Mrs. Stratton with the true spirit of the old craftsmen.

The library contains many notable examples of the bronze workers' art.

First and foremost among these are the impressive sculptured bronze main-entrance doors, standing over fif-

(Continued on page 211.)



MUSIC AND DRAMA ROOM.

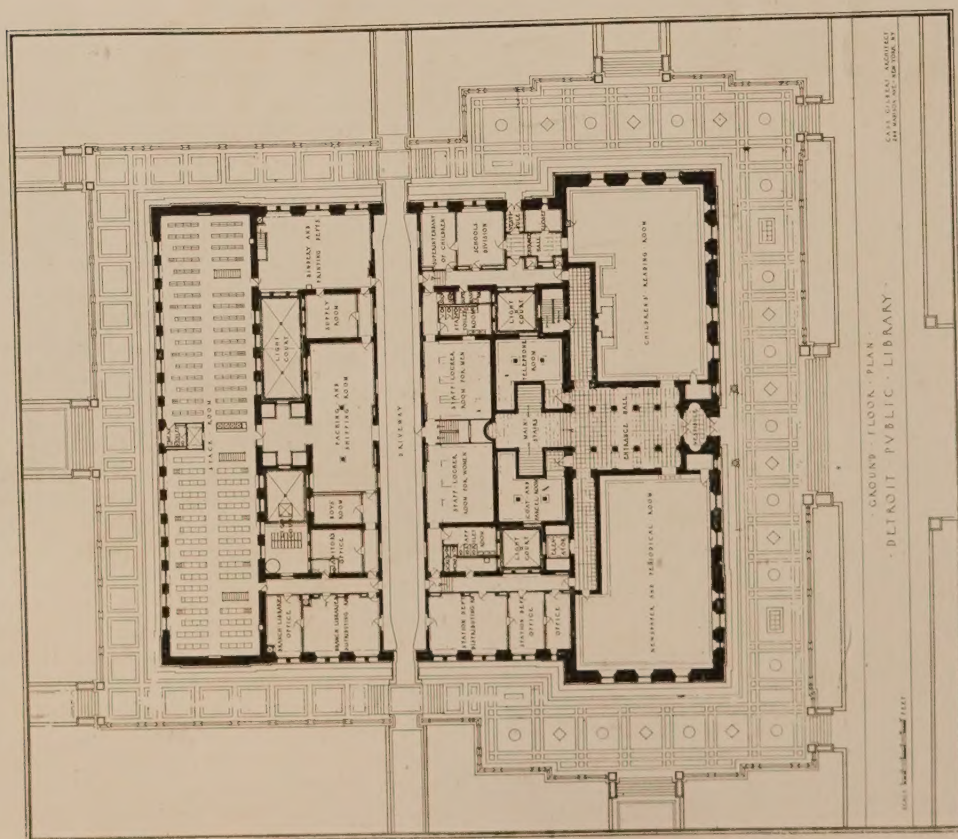
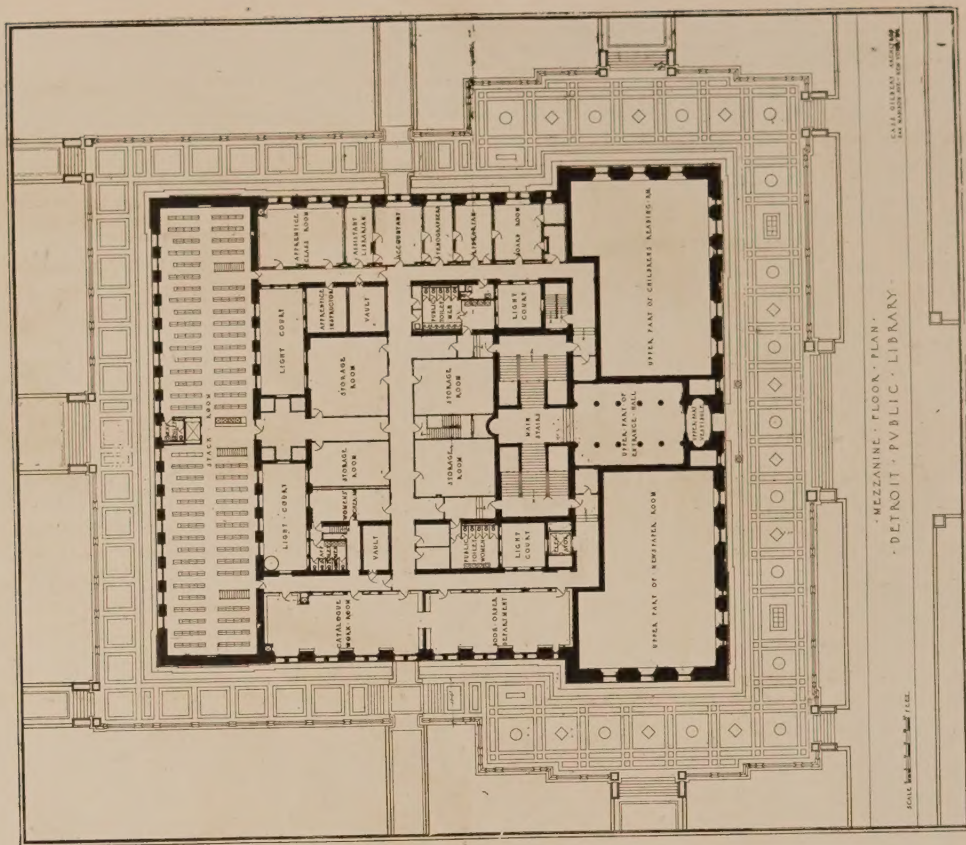


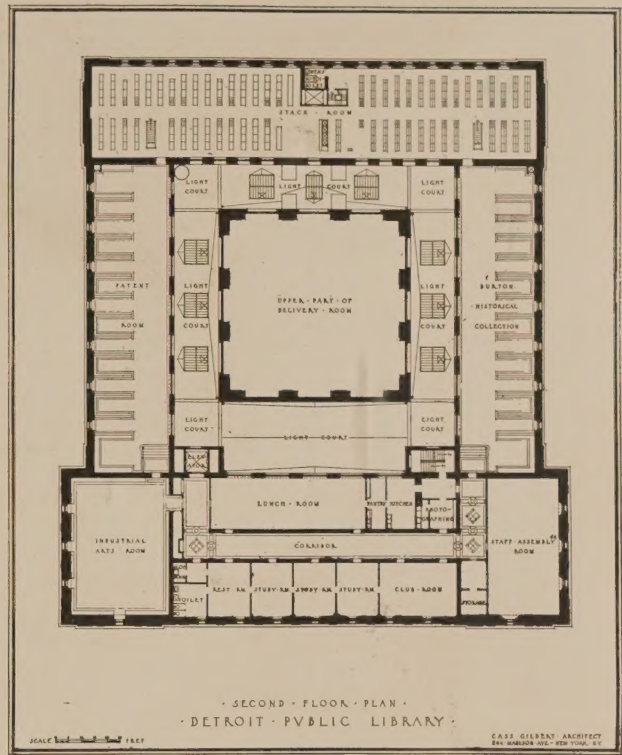
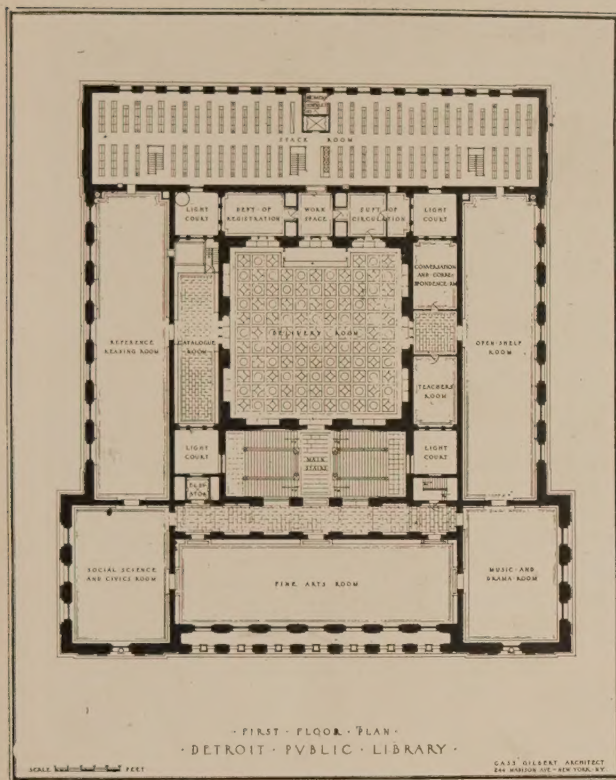
OPEN-SHELF ROOM.

THE DETROIT PUBLIC LIBRARY, DETROIT, MICH.

Cass Gilbert, Architect.

ARCHITECTURE





(Continued from page 208.)

teen feet in height, depicting in bas-relief the five phases of the ancient Grecian and Roman literature—epic, tragic, lyric, philosophic, and comic.

Mr. Donnelly, the sculptor, gives the following description of the significance of the panels:

GREEK

Epic: Aged Homer, as blind bard reciting epic poetry. *Tragic*: Reception of Æschylus at court of Hiero, King of Sicily. *Lyric*: Sappho teaching the maidens of her school. *Philosophic*: Aristotle walking with the young Alexander as he teaches him. *Comic*: Aristophanes reclining, writing on tablets. Comic mask and pail (capsa) of papyrus rolls by couch.

ROMAN

Epic: Virgil receiving honors from the Emperor Augustus. *Tragic*: Seneca teaching the young Emperor Nero at the age of fourteen. *Lyric*: Horace reading his works to his patron Mæcenas. *Philosophic* (St. Ambrose): The baptism of Augustine at Cassiacum, at age of thirty-two. *Comic*: Young Terence, on stool, reading his first play to middle-aged Cæcilius, who reclines at dinner.

At either side of the main entrance and on the lower steps can be found four large bronze candelabra of exceptional beauty, in different designs.

The bronze main elevator enclosures on the different floors are distinctive in design and striking in their simplicity.

The five entrances to the delivery-room are surmounted by highly decorative bronze entablatures, the frieze containing the book-marks of different noted publishers. Each

entrance is composed of three openings, divided by elaborate bronze pilasters and columns with rich Corinthian capitols. The entire decoration of this bronze is executed in very low relief, of soft and delicate feeling.

The bronze gates at the driveway entrances are particularly interesting, representing hand-forged work, fashioned after the manner of the craftsmen of the Middle Ages.

Such artistic bronze work, as described above, will be found at many other places in the building. Bronze is inseparably associated with the beautiful, and through its medium the creative genius of architect and sculptor can express itself as in no other material. Mr. Gilbert has skillfully distributed his bronze to contrast with the different textures of other bolder materials, obtaining by the avoidance of monotony in color and detail a most harmonious and desirable result.

He has expressed his belief that the bronze in the library is the most beautiful example of such work in this country.

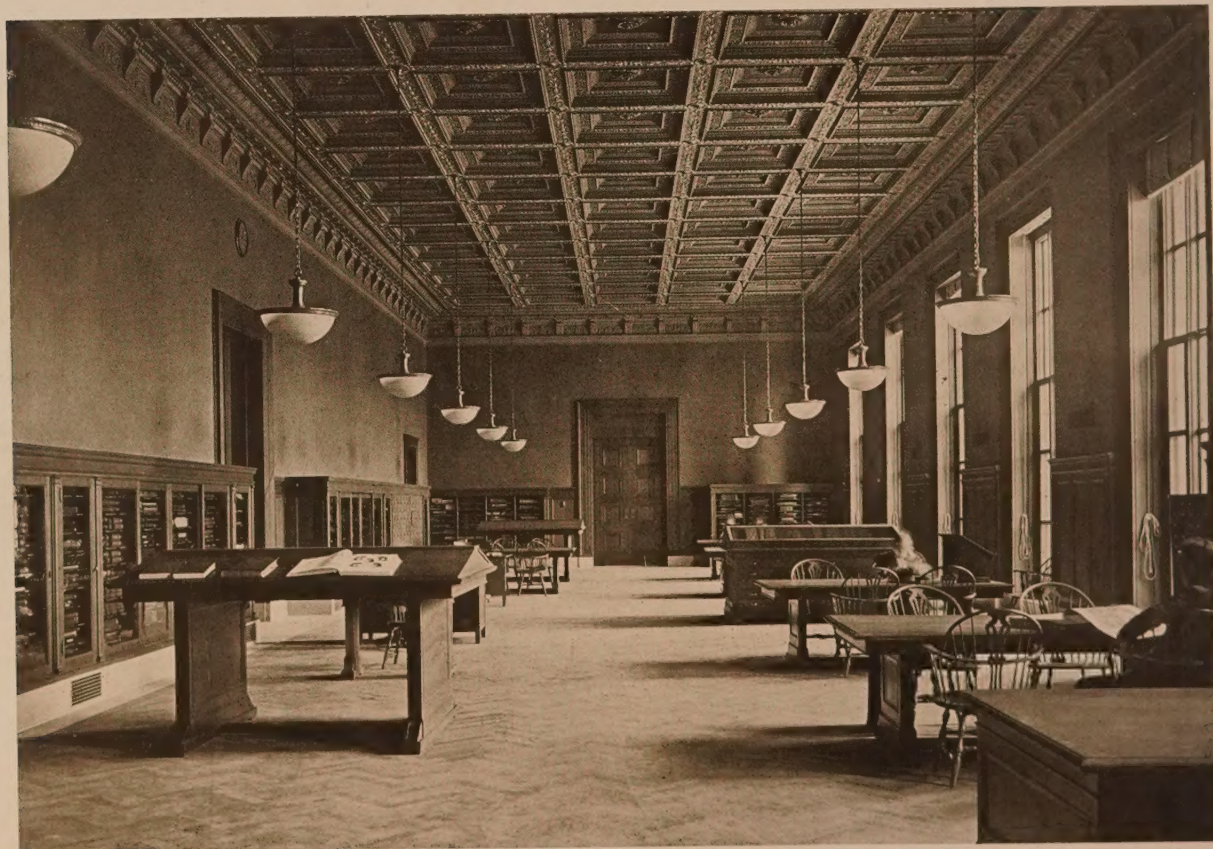
In design and execution it is admirable and marks the development and progress of the bronze industry in this country, which now has reached the high standard established by the best craftsmen of the Old World.

The exterior of the building is entirely of Vermont marble, while selected Tennessee marble was used throughout for all interior memorial features, excepting the delivery-room, the walls of which are of antique rustic limestone, tooled. The pattern floors and solid treads are of Roman travertine stone.

The execution of the architect's designs and complete freedom in selection of the interior stone and marble were intrusted to the Johnson Marble Company, and the results will be recognized as the work of true artisans.



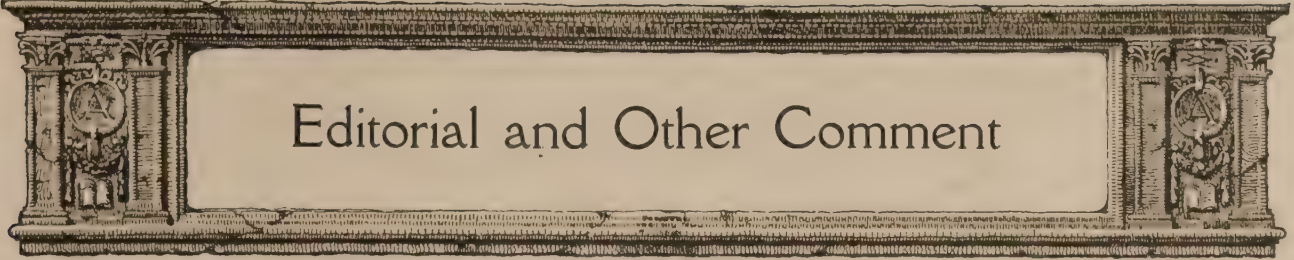
SOCIAL SCIENCE AND CIVICS ROOM.



FINE ARTS ROOM.

THE DETROIT PUBLIC LIBRARY, DETROIT, MICH.

Cass Gilbert, Architect.



Editorial and Other Comment

As Others See Us

IN a gathering of men and women interested in the arts, and in architecture especially, we should, no doubt, hear, as a matter of course, more or less heated arguments for and against our high buildings. They afford a never-ending topic, and the last giant is no sooner completed than a new one rises up to confuse the prophets.

If we can be said to have a national architecture, it is best manifested in our sky-scrapers. They have brought forth the wonder of our friends across the sea, and very often their derisive condemnation. Only now and then has some Englishman or Frenchman, with a vision beyond his traditions, looked up and seen both the genius and the art that gave the high buildings birth, and have made them symbols of American aspirations.

Who will deny their beauty in these days, or the imagination, the courage, the skill that have made them possible.

Yes, some are very ugly, but they are rather the exceptions. As a rule, they are surprisingly successful, and with the recent zoning restrictions regarding set-backs, about which Mr. Corbett spoke so interestingly at the Institute Convention in Washington, the problem has been greatly complicated.

We have been reading lately some impressions of our architecture and other things by two visiting Englishmen. The visiting Englishman has been and still is sometimes a bit too prone to show America the way rather than to follow on, but times have changed since Mrs. Trollope and Dickens.

W. L. George, in his new book, "Hail, Columbia!" bases the success of our high buildings upon the discovery of reinforced concrete:

"Then came America and ferro-concrete. America discovered the natural use of the new material, and she discovered height. Americans have often told me that I am wrong; they argue that the origin of the sky-scraper is to be found in the small size of Manhattan and the cost of land. That is not true, for the sky-scraper is not confined to Manhattan. You find it in Boston, Chicago, even in Oklahoma, where land is not worth a nickel a foot. The truth is that American architects, who went for their training to Paris, had the fit of exaltation which in other times produced the great styles. That is how they made the style of the present, and it is magnificent. Some of the tall buildings are bad, some good. The architect has not everywhere equalled his dream, but in general he has all the time kept a firm hold on utility, the only safe companion for the man who builds. He has wasted no time and no money on the scrolls and garlands which disfigure English building, he has not broken up his noble columns at all except to support something. So far as possible (that is, after compromising with the demand for plate-glass ground floors) he has made honest use of his material. And so, by long lines, by avoid-

ing fret, he has produced nobility. The Woolworth, the Wurlitzer, its neighbor, the Bush Terminal—all these, though rather elaborate, are clean-lined and good. Lit up at night, the Bush Terminal is a fairy castle in the air. The Commodore Hotel is perhaps the most magnificent of all because it is less narrow, has more dignity, and, because its use of two materials, is light and gay.

"They mean something in terms of aspiration. It is not business alone which piles brick upon brick so fast opposite my window that every week a complete floor is built. Business thinks that it hires the architect, just as it thinks that it tolerates the poet, but the architect and the poet know better. In matters of art they always come through. The business men are too busy to watch over their own version of beauty, so the artist comes in and imposes his own."

William Archer, the theatrical critic and playwright, who spent a large part of the winter in New York, and who has been "in our midst" many times before, pays our architecture an even higher compliment, and somehow we like the way he writes about us in general rather better. He knows us better, evidently, as evidenced in what he said in an article on "The Great Stupidity," in a recent *Atlantic*. He includes in his list, we notice, Mr. Gilbert's beautiful Detroit library:

"But 'elevator architecture,' though the most prominent feature of New York and other American cities, is not the only evidence of the constructive genius of the race. In every type of building America leads the world. The finest railway stations in Europe—Frankfort, Cologne, and the Paris Gare d'Orléans—are paltry in comparison with these vast palaces of marble and travertine, the Pennsylvania and the Grand Central termini, with the Union Station at Washington not far behind them. Each of the great New York stations is a city in itself. There has been nothing like them in the world since the Baths of Diocletian or of Caracalla. The Library of Congress and the Public Libraries of New York and Boston are stately and splendid beyond comparison; and even Detroit, which holds only the seventh place among American cities, is housing its library in a superb white-marble palace. In domestic architecture, again, America easily holds the first place, having gone ahead with giant strides during the past quarter of a century. The typical brownstone dwelling of old New York was cramped, stuffy, and inconvenient. To-day the country or suburban homes, even of people of quite moderate means, are models of convenience and comfort—the abodes, in every sense, of the highest civilization."

Now we like this appreciation, of course, and we agree with our English friends, and are glad we are discovered. All this sort of thing is good for what ails us, and may we go on building on a mutually sincere, friendly, and *understanding* foundation a structure that is going to give the strength of steel and the endurance of granite to the peace of the world.

The Detroit Library

IT is with especial pleasure that we present in this number Mr. Gilbert's beautiful Detroit library. We feel sure our readers will welcome it as another notable contribution by this master designer to our national architecture, another in the series of noble buildings that we owe to his genius and breadth of view. It is of great distinction in its impressive mass and fine balance of proportions and as well in its finely chosen and appropriate details. That it is admirably planned for its purposes is evident and witnessed by Mr. Stroh's appreciation. There is a fine simplicity pervading it, too, that carries out the idea it embodies of being a storehouse for the treasures of the mind, a monument to enclose the things that endure, the thought of all the ages, all the world.

The Competition for the Kansas City Liberty Memorial

THE competition for the Liberty Memorial, Kansas City, Mo., has been won by H. Van Buren Magonigle, of New York City. Mr. Thomas R. Kimball, vice-president of the American Institute of Architects, was the professional adviser of the committee. Ten local architects were in the competition, and four outsiders. The latter included Bliss & Faville, of San Francisco; Paul Cret, of Philadelphia, associated with Zantzinger, Borie, & Medary; Bertram G. Goodhue, of New York, and Mr. Magonigle. The jury was composed of Louis Ayres, of York & Sawyer, Henry Bacon, James Gamble Rogers, John Donaldson, of Detroit, Walter F. Willcox, of Seattle. Mr. Willcox was chosen by the commission, Mr. Ayres by the four outside competitors, Mr. Rogers by the Kansas City competitors, and Mr. Bacon by the above three. Mr. Donaldson's name was added by the commission, a new idea in competition juries.

Requirements for Membership in the Institute

REQUIREMENTS for Membership in the American Institute of Architects' Exhibits are not required from: Graduates in architecture of the Massachusetts Institute of Technology, Columbia University, University of Pennsylvania, Cornell University, Harvard University, the University of Illinois, the University of Michigan, Carnegie Institute of Technology, the University of California, Washington University, Syracuse University, the University of Minnesota, the University of Oregon, and the University of Kansas.

Or from those who have held accredited scholarships of the American Academy at Rome, Columbia University, Cornell University, the Pennsylvania Academy of Fine Arts, Washington University, or holders of the Rotch, McKim, or Stewardson Scholarships, the winners of the Paris Prize of the Society of Beaux Arts Architects or the Alumni Fellowship of the University of Pennsylvania; or from those who have passed the qualifying examinations of the Royal Institute of British Architects or the examinations for the first class of the École des Beaux Arts.

The Architectural Club of New Haven, Conn., held an important meeting recently at its club-rooms on Chapel Street. President Theodore O. Appel presided. There was a large attendance of the officers and members. A revision of the by-laws was thoroughly discussed and some changes were made in order to make provision for the rapid growth and future welfare of the club. An article was included in the by-laws providing for admission to active membership of non-resident architects. This will, no doubt, bring into

the club representatives from other Connecticut cities, especially from Bridgeport and Waterbury. Hartford already has representatives on the membership and will probably contribute more. The subject of the club's outings was considered. Provision was made for the recreation of the members for the summer months. Plans for next year's exhibition were formulated and an additional committee was provided, of which Mr. A. W. Boylen is chairman, so that there will be a still more comprehensive exhibit than the one recently held in the Free Public Library. For the coming meetings of the club educational lectures will be provided and the entertainment committee is planning an attractive programme.

Sound Business Doctrine

"WHY do you advertise when you are behind in deliveries? This seems to be a very natural question," says the Joseph Dixon Crucible Co., "and the answer involves the discussion of a vital policy of this business—a policy that is fundamental.

"If we were building a business for to-day our policy would vary from day to day with the temporary changes with which every business has to contend.

"But we are building for the time to come, and we hope that this business will become many times greater than it is to-day. Without the proper foundation it would undergo violent changes dependent upon temporary national, local, or even imaginary conditions.

"If we should permit ourselves to become inflated with self-confidence when business conditions are favorable, restricting our selling and advertising activities, and go down in the dumps when conditions are not so favorable, this business would not amount to any more than the existing conditions would make of it.

"We say right now, without reservations, that we hope, regardless of how aggressive and efficient our manufacturing department may be, that it will never be able to catch up with our selling organization.

"If our efforts should be halted in the middle of the road in times of liberal buying to wait on the manufacturing department, there might come a time when the manufacturing department would have to suspend operations while waiting on the sales organization.

"With such a policy we would be running around in a circle, disorganizing one day and reorganizing the next.

"The greater the demand for our product, the quicker the turnover for merchants; and the more frequent the turnovers, the larger is the volume of profit.

"In this business advertising is a sales policy—the same as our policy maintaining a sales organization—and we might as well consider the elimination of one as the other. Neither will be eliminated, as this business needs both if we are building for the future.

"We hope the idea will never creep into this organization that there will be any let-up in aggressive methods, which might suggest that when business is good there is not occasion for work, and when business is poor it is too hard to get.

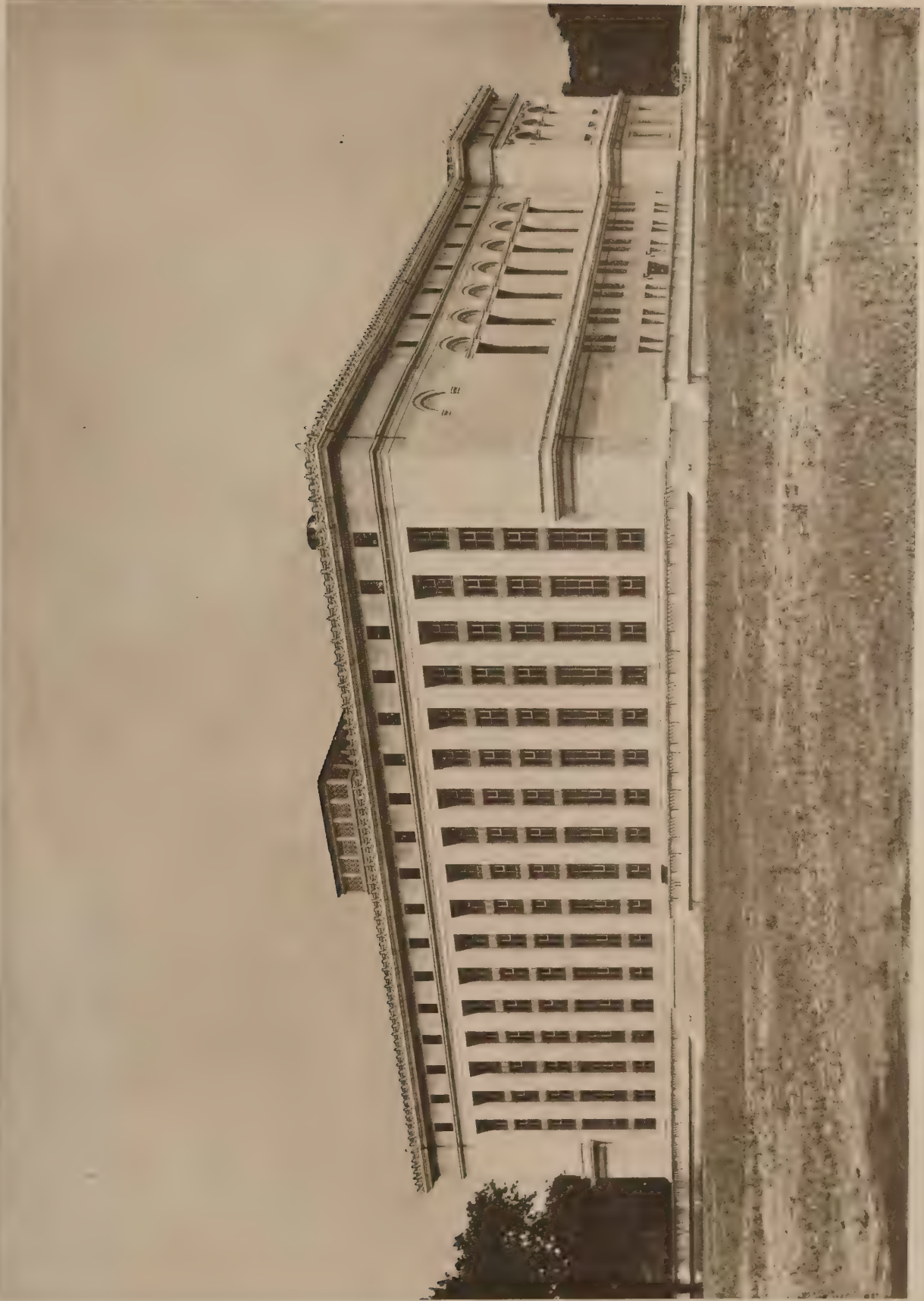
"We constantly have in mind that the American people are much more concerned in their own affairs than in ours, and if we should restrict our selling and advertising activities they will begin to forget us—and this would be our fault.

"We are going ahead with the idea of increasing the present momentum in favor of our goods; and if conditions should turn face about, our dealers and ourselves will be in a better position to hurdle obstacles than if we originated a policy for each condition as it arose."



WOODWARD AVENUE FAÇADE, THE DETROIT PUBLIC LIBRARY, DETROIT, MICH.

Cass Gilbert, Architect.



REAR (SHOWING STACKS), THE DETROIT PUBLIC LIBRARY, DETROIT, MICH.

Cass Gilbert, Architect.



DETAIL OF CORNER, THE DETROIT PUBLIC LIBRARY, DETROIT, MICH.

Cass Gilbert, Architect.



ENTRANCE-HALL, THE DETROIT PUBLIC LIBRARY, DETROIT, MICH.

Cass Gilbert, Architect.



MAIN STAIRCASE, THE DETROIT PUBLIC LIBRARY, DETROIT, MICH.

Cass Gilbert, Architect.



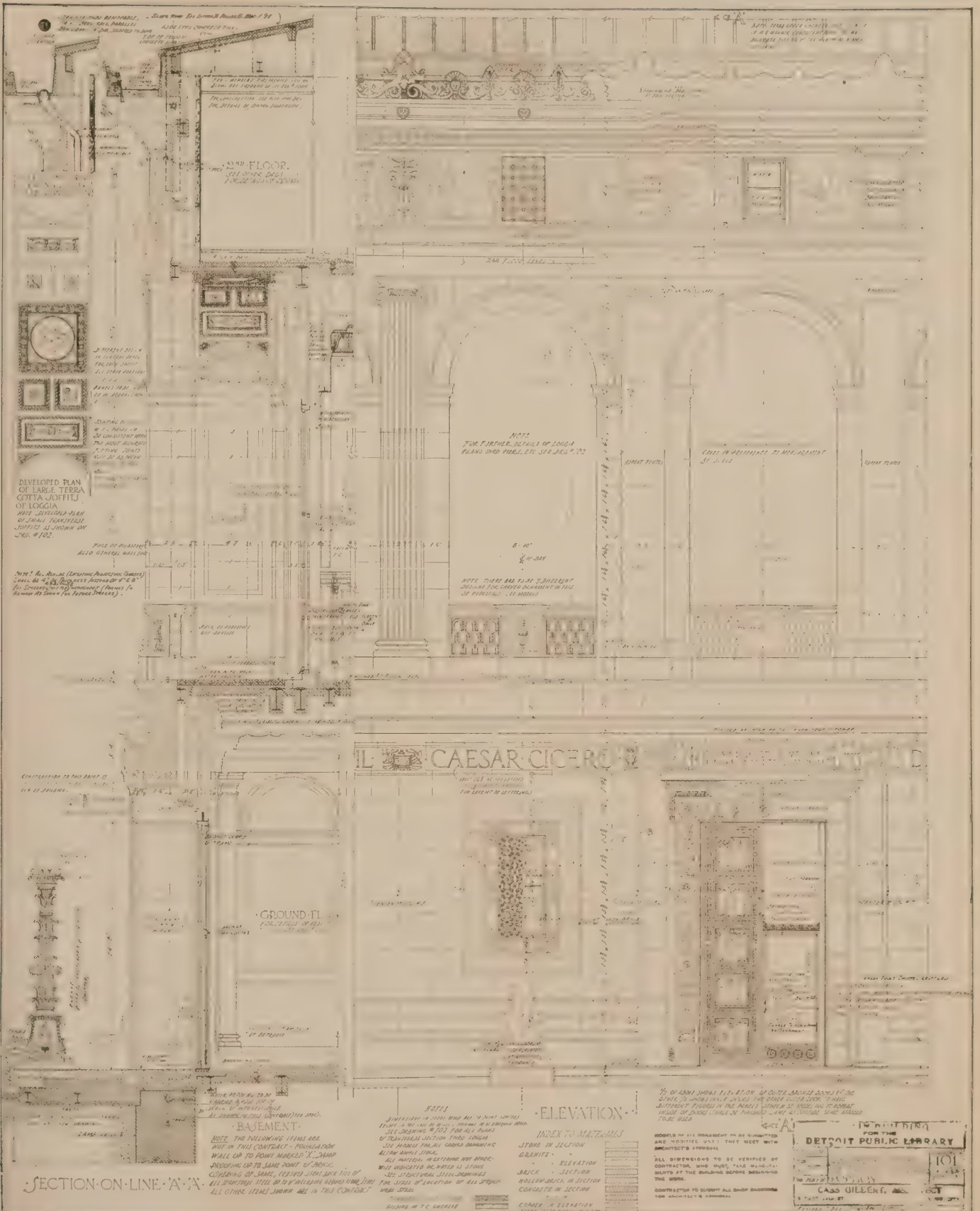
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Cass Gilbert, Architect.



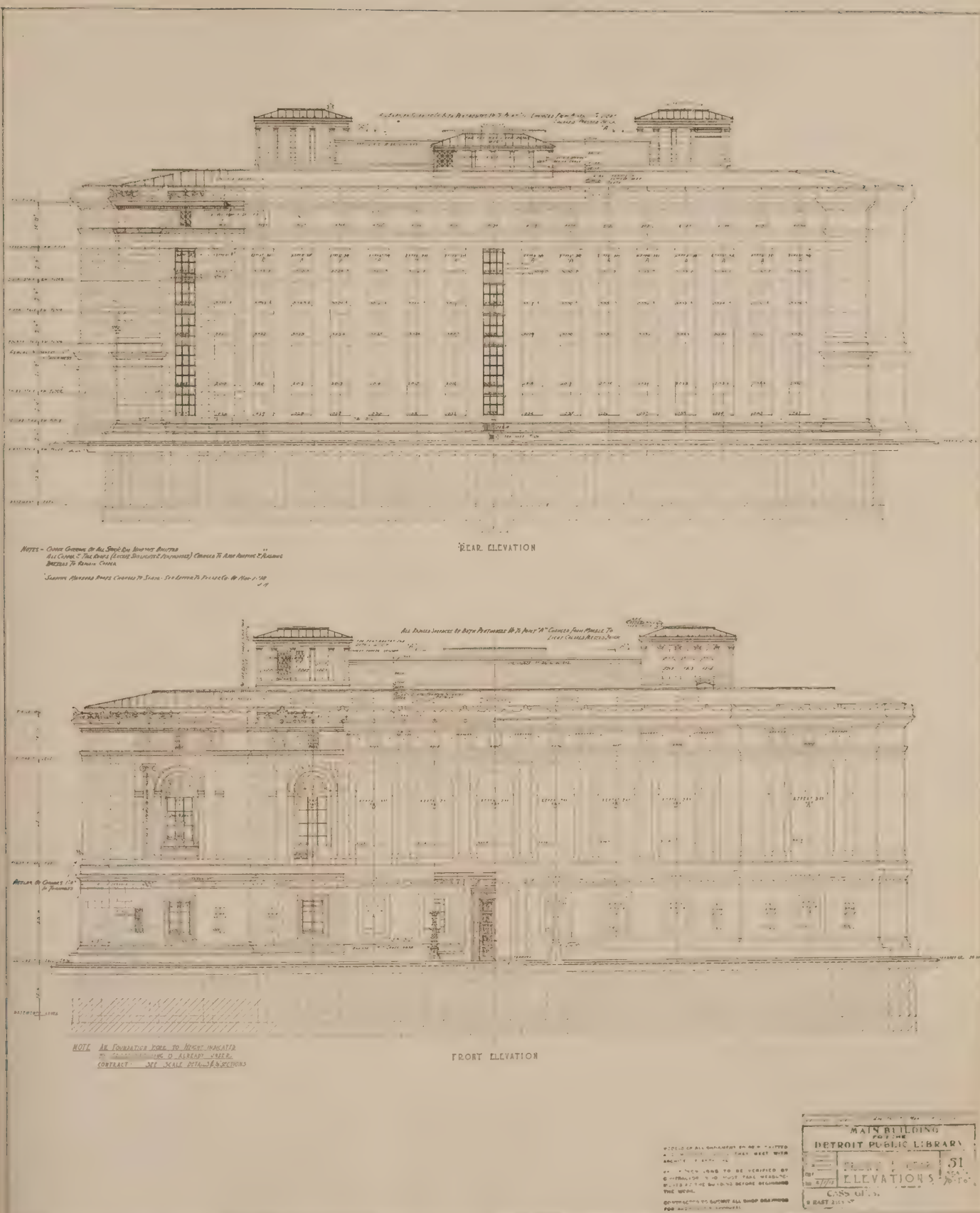
DELIVERY-ROOM, THE DETROIT PUBLIC LIBRARY, DETROIT, MICH.

Cass Gilbert, Architect.



DETAIL, FRONT CENTRAL PORTION, THE DETROIT PUBLIC LIBRARY, DETROIT, MICH.

Cass Gilbert, Architect.

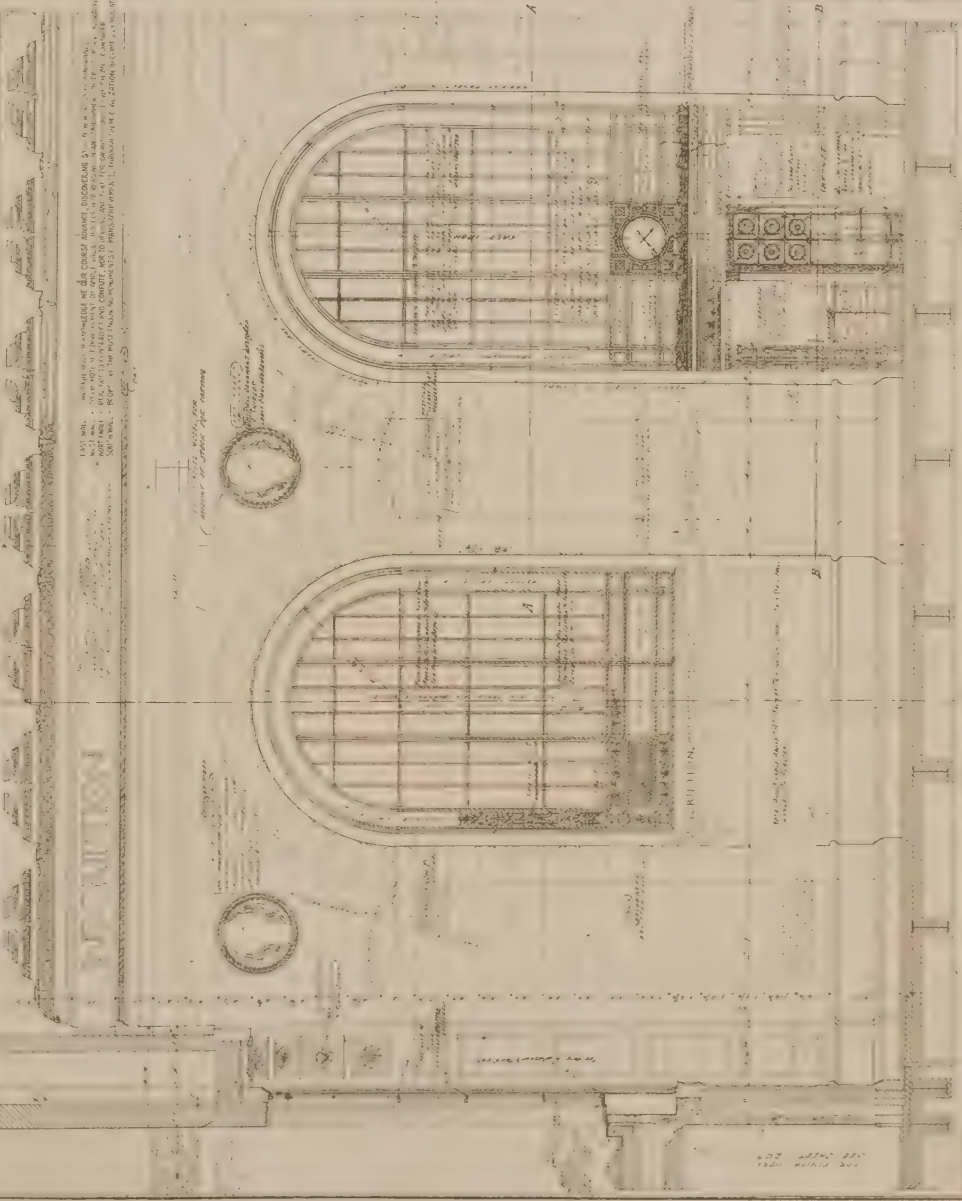
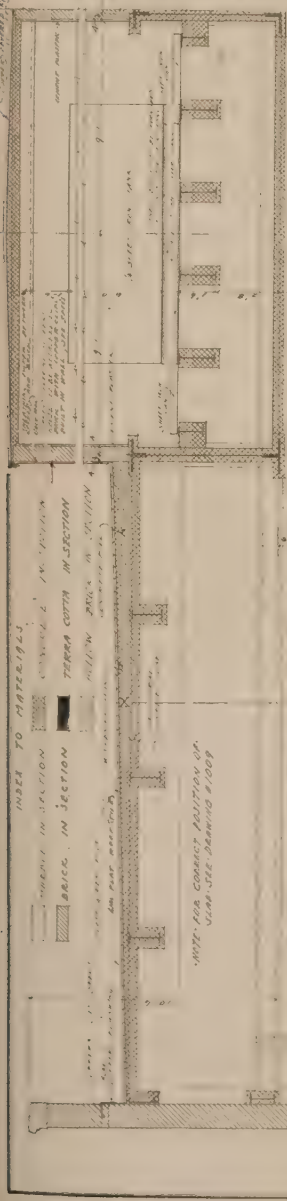


FRONT AND REAR ELEVATIONS, THE DETROIT PUBLIC LIBRARY, DETROIT, MICH.

Cass Gilbert, Architect.

NOTES: MATERIALS TO BE USED IN CONSTRUCTION OF THIS BUILDING SHALL BE OF THE BEST QUALITY AND SHALL BE SUBJECT TO THE INSPECTION AND APPROVAL OF THE ARCHITECT. THE CONTRACTOR SHALL BE RESPONSIBLE FOR THE PROTECTION OF ALL EXISTING UTILITIES AND STRUCTURES. THE CONTRACTOR SHALL BE RESPONSIBLE FOR THE PROTECTION OF ALL EXISTING UTILITIES AND STRUCTURES.

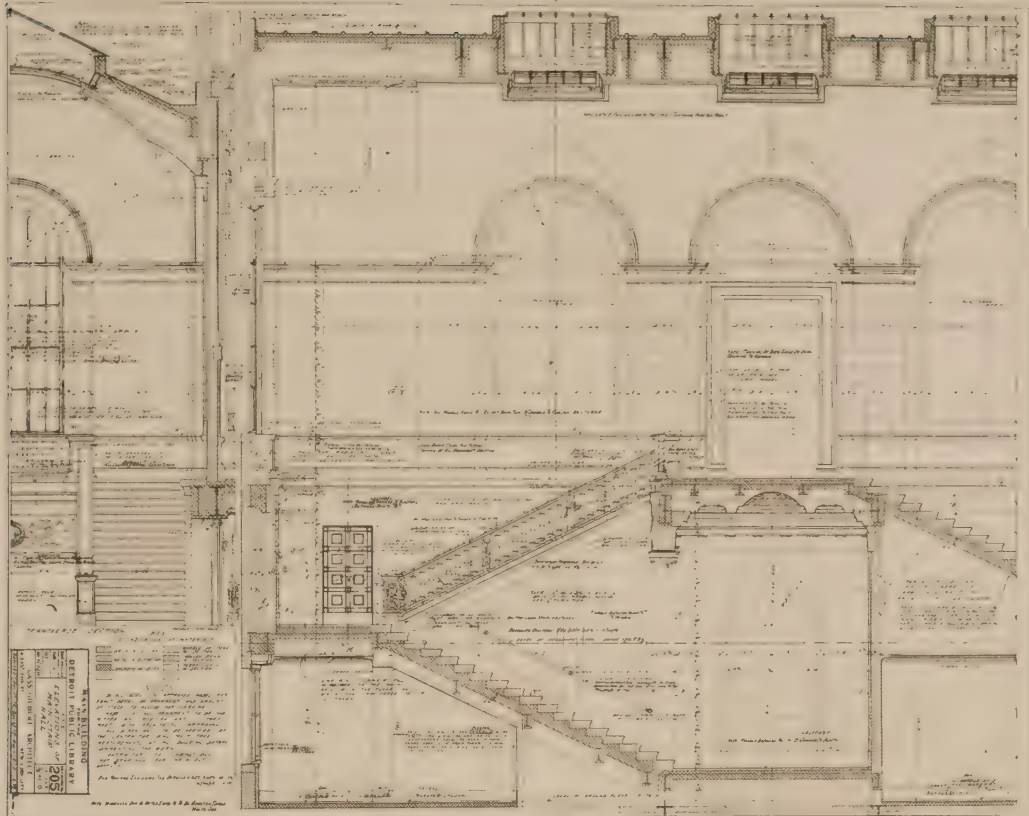
209
DETROIT PUBLIC LIBRARY
JAN 1910
JAN 1910



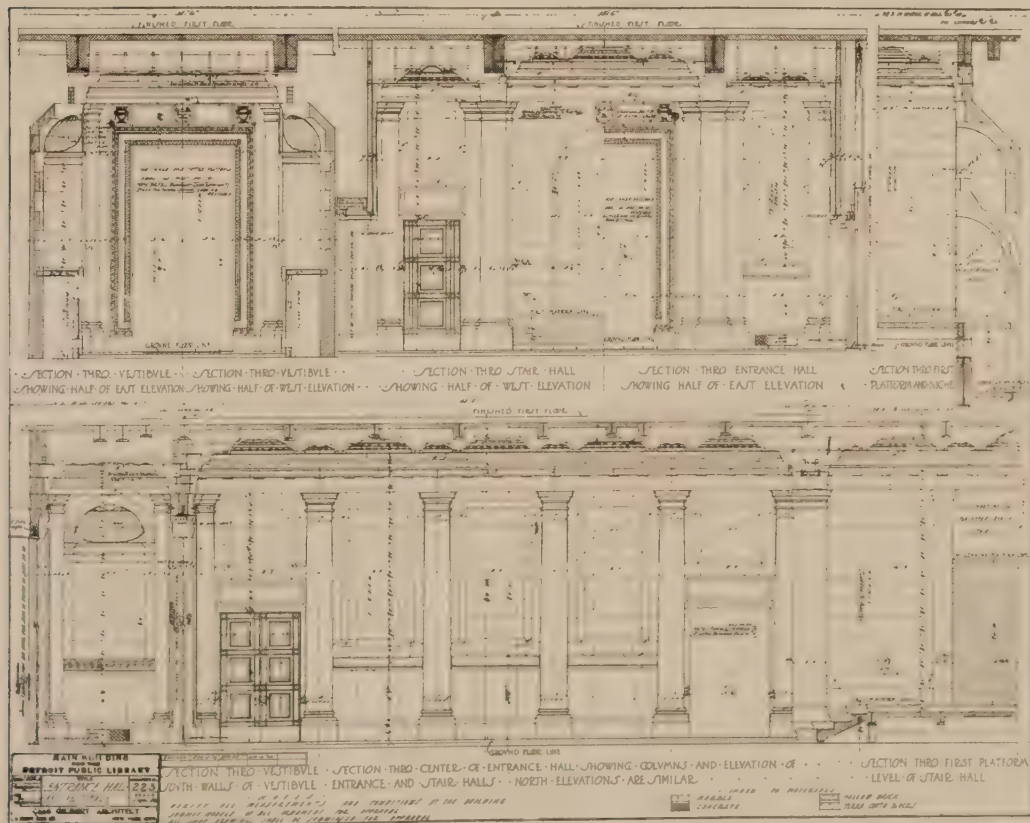
SECTION
TYPICAL DETAIL OF DELIVERY HALL
SOUTH WALL

NOTE: FOR CORRECT POSITION OF
VENEER SEE DRAWING #1009

EAST WALL
SIDE BAYS



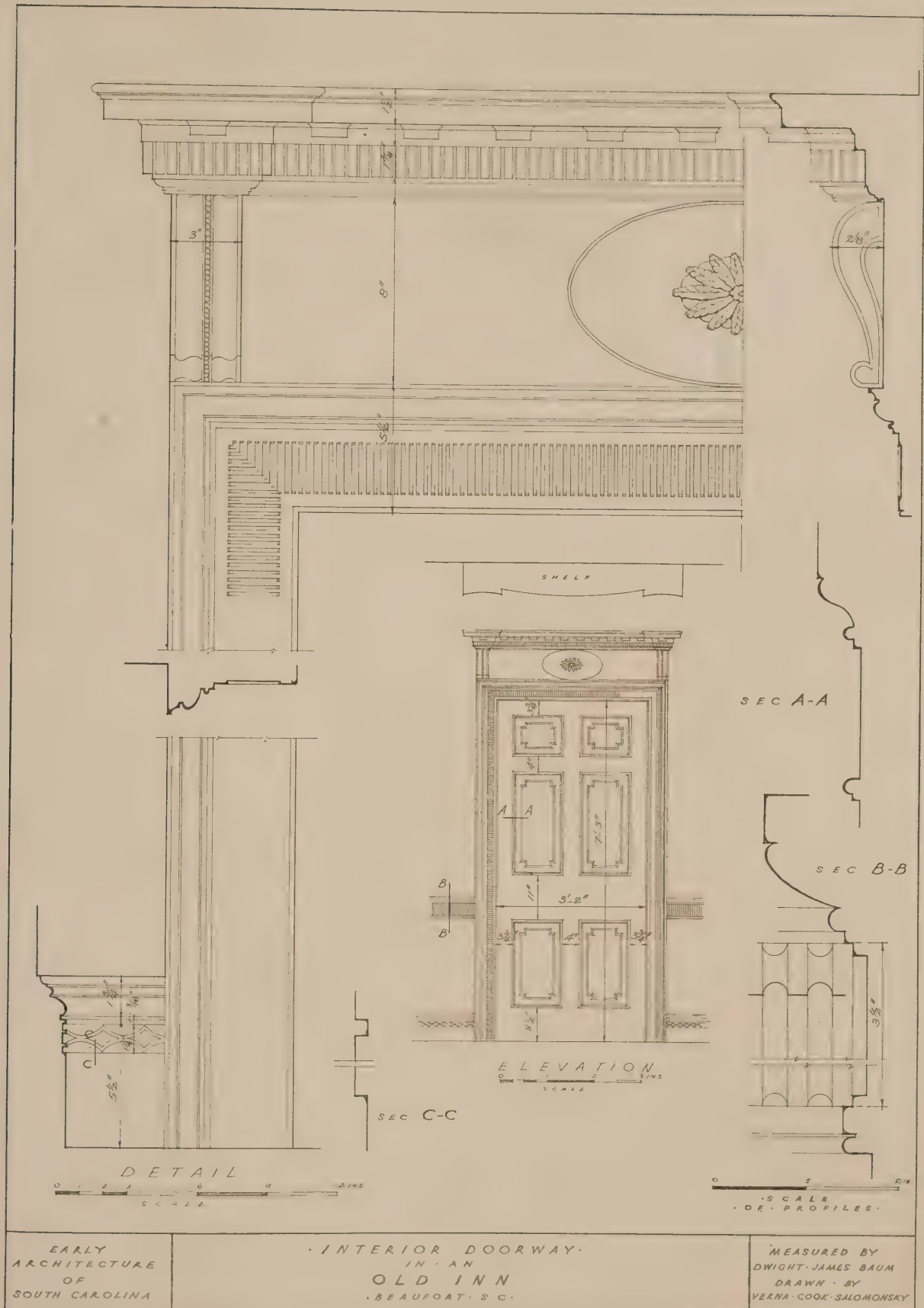
ELEVATION OF MAIN STAIR HALL.



DETAIL, ENTRANCE-HALL AND VESTIBULE.

THE DETROIT PUBLIC LIBRARY, DETROIT, MICH.

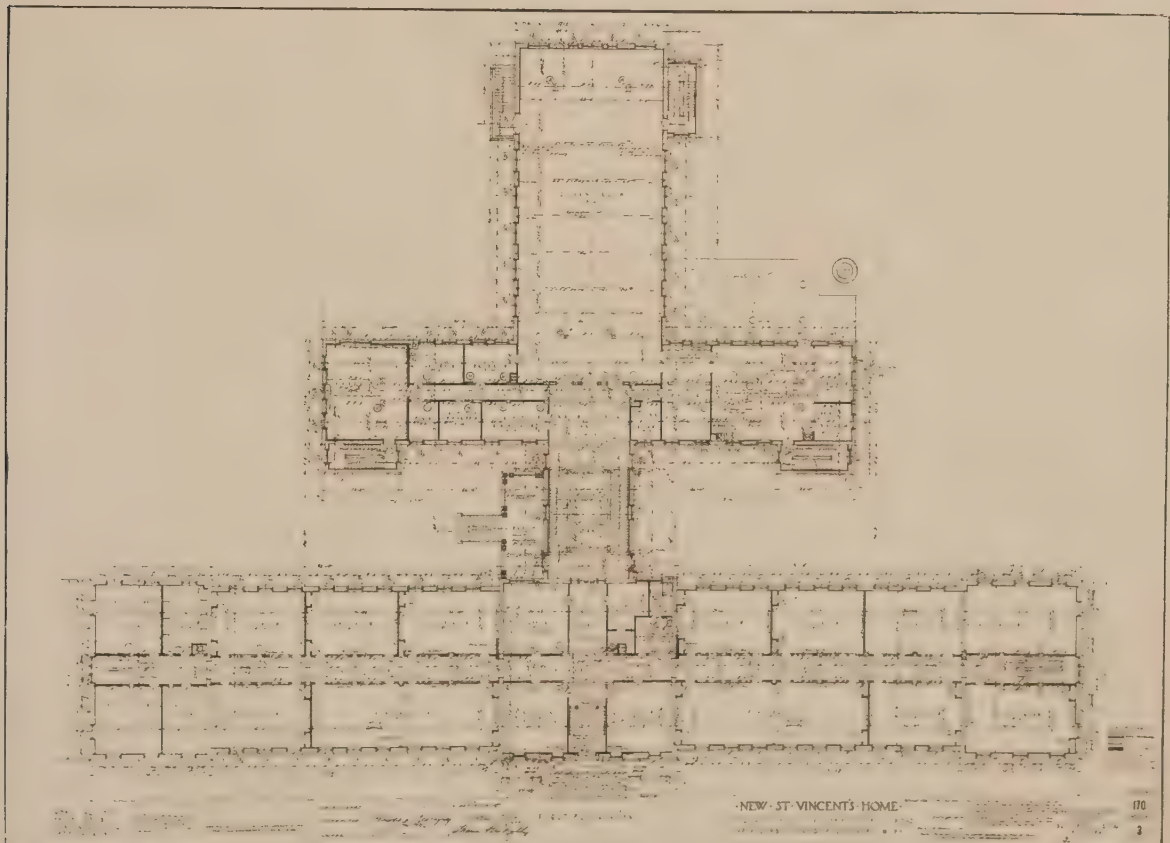
Cass Gilbert, Architect.



EARLY
ARCHITECTURE
OF
SOUTH CAROLINA

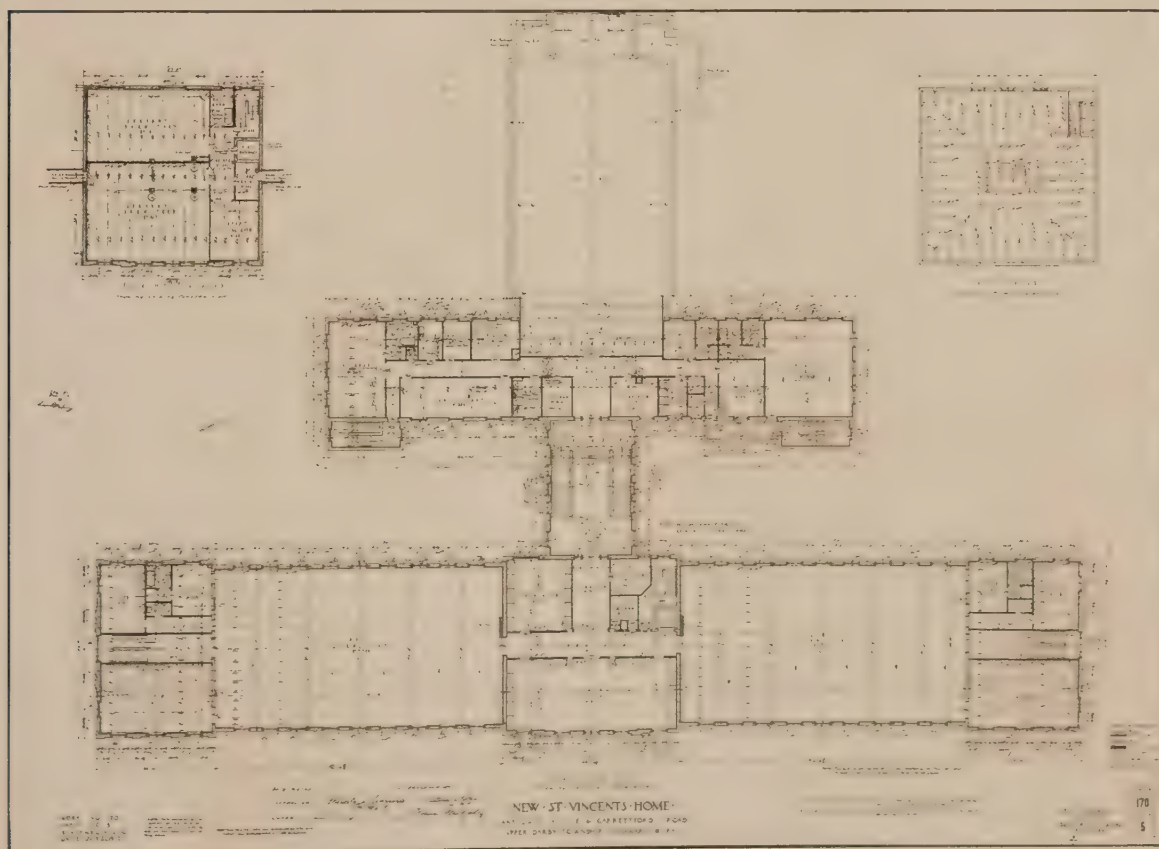
INTERIOR DOORWAY
IN AN
OLD INN
BEAUFORT, S. C.

MEASURED BY
DWIGHT JAMES BAUM
DRAWN BY
VERA COOK SALOMONSKY



NEW SAINT VINCENT'S HOME, DELAWARE COUNTY, PA.

Paul Monaghan, Architect.



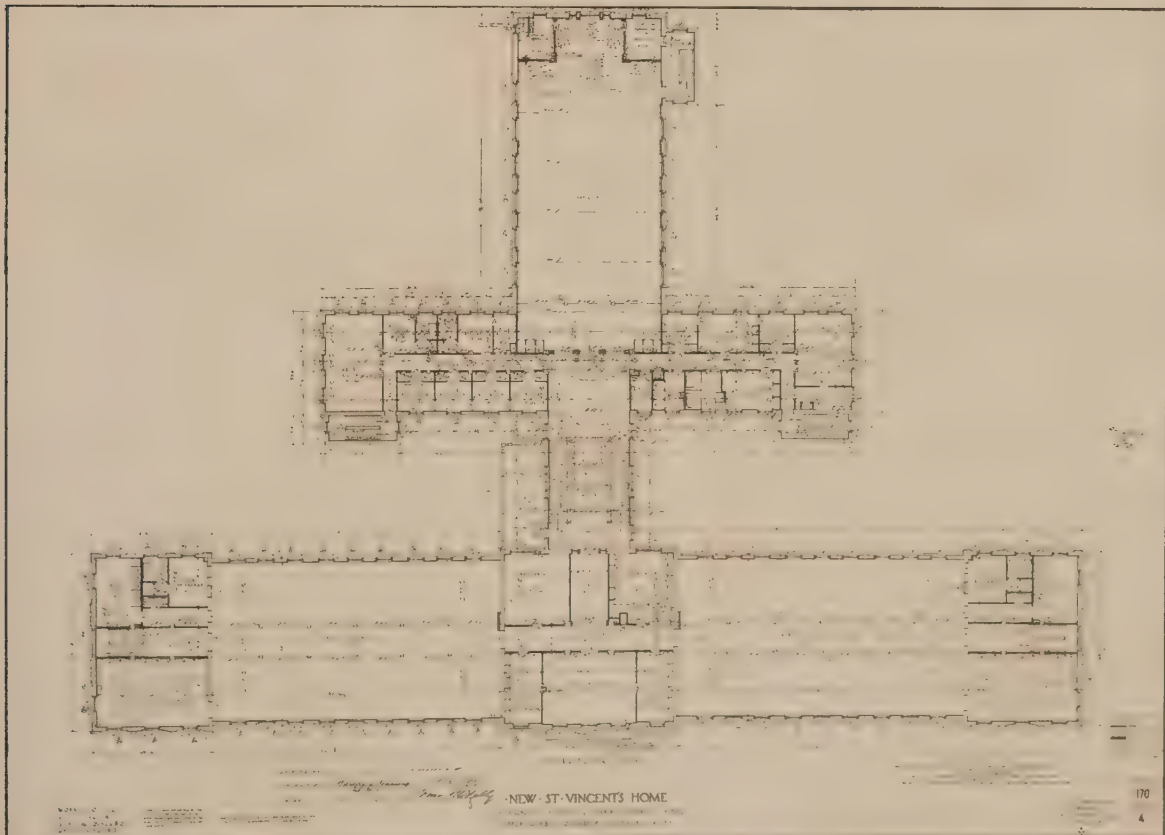
NEW ST. VINCENT'S HOME

ARCHT. BY E. & L. LAFITTE FOR

THE SISTERS OF THE SACRAMENT

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NEW ST. VINCENT'S HOME, DELAWARE COUNTY, PA.

Paul Monaghan, Architect.

The Modern Conception of Baroque Architecture

By *Albert C. Phelps*

College of Architecture, Cornell University

FROM A LECTURE GIVEN AT THE METROPOLITAN MUSEUM OF ART, NEW YORK

JUST a word must be said about Lecce, down in the Heel of Italy, where we have an almost totally Baroque provincial city of great charm. The present Préfecture, formerly a Celestine monastery, illustrates the fanciful seriousness of the local style.

The early eighteenth-century Royal Palace at Caserta, some twenty miles north of Naples, might well form the

terly composition of plan that have made the Genoese work unique, if not unapproachable.

The best-known Baroque work in Venice is the Church of the Salutation, built by the Venetian Senate as a thank-offering upon the cessation of the plague that caused the death of a third of the population in the seventeenth century. Standing superbly, near the mouth of the Grand Canal, it has been sketched, painted, and etched by artists innumerable, and has been lavishly praised and violently denounced by critics, according as they sympathize with or misunderstand its purpose. Ignored it will not be. As a spontaneous and joyful outburst of thanksgiving it is a splendid expression of the religious enthusiasm of the time. Picturesque, even oriental in mass, it displays the utter disregard of structural propriety so frequent in Baroque works, and emphasizes Venice's constant debt to the East. Doubtless it has many faults in composition and detail, but like all vital works, it rises above technical criticism, and will delight the heart of the lover of the beautiful when less daring but more correct works have been utterly forgotten.

San Moisé has withstood the attacks of literary and architectural purists, and while it has justly been described as "an orgy of decoration," it fails to shock one as it should; indeed, the carving is so lightly handled and so well placed that its inappropriateness seems partly excusable.

Mr. Howells's "literary humbug," "The Bridge of Sighs," is an imaginative and beautiful work connecting the prison with the Ducal Palace. Perhaps the dramatic element, appropriate to such a structure, may have been suppressed unduly in favor of the purely decorative, yet the idea of secrecy and despatch are incorporated, and Venetian tradition, even to the employment of pierced screens rather than windows, has been maintained.

A controversy might arise if one pronounced the great State apartments of the Ducal Palace unqualifiedly Baroque.

(Continued on page 218.)



Rome. Fontana di Trevi (1735). The central part by Niccolò Salvi, the Neptune with the sea-horses by Pietro Bracci.

basis of a discourse upon the Baroque style, with its splendid scale, ingenious plan, and magnificent internal features, the finest of which is the grand staircase.

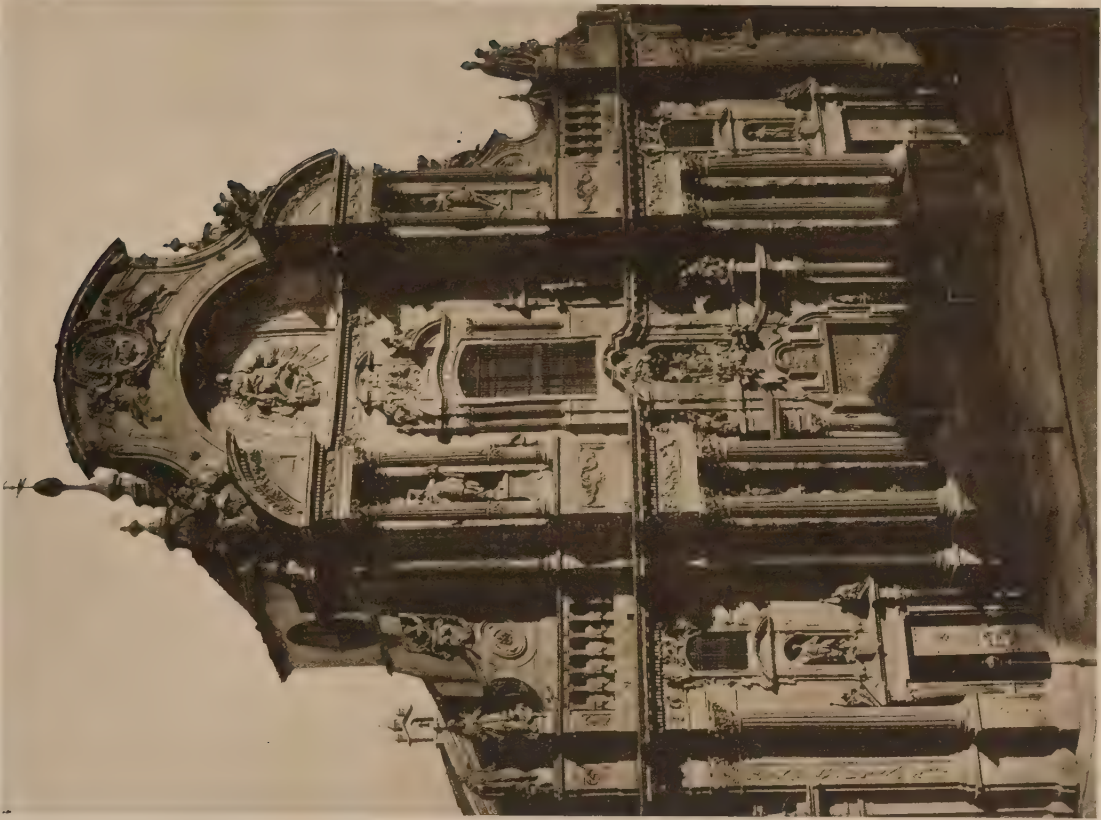
The front of Syracuse Cathedral suggests the pomp and magnificence as well as the questionable taste that is to be encountered in many Sicilian works of the time.

Florence displays fewer Baroque works than most Italian cities; yet even here the Princes' Chapel of San Lorenzo shows how the spirit of ostentatious display had invaded the cradle of the Renaissance early in the seventeenth century.

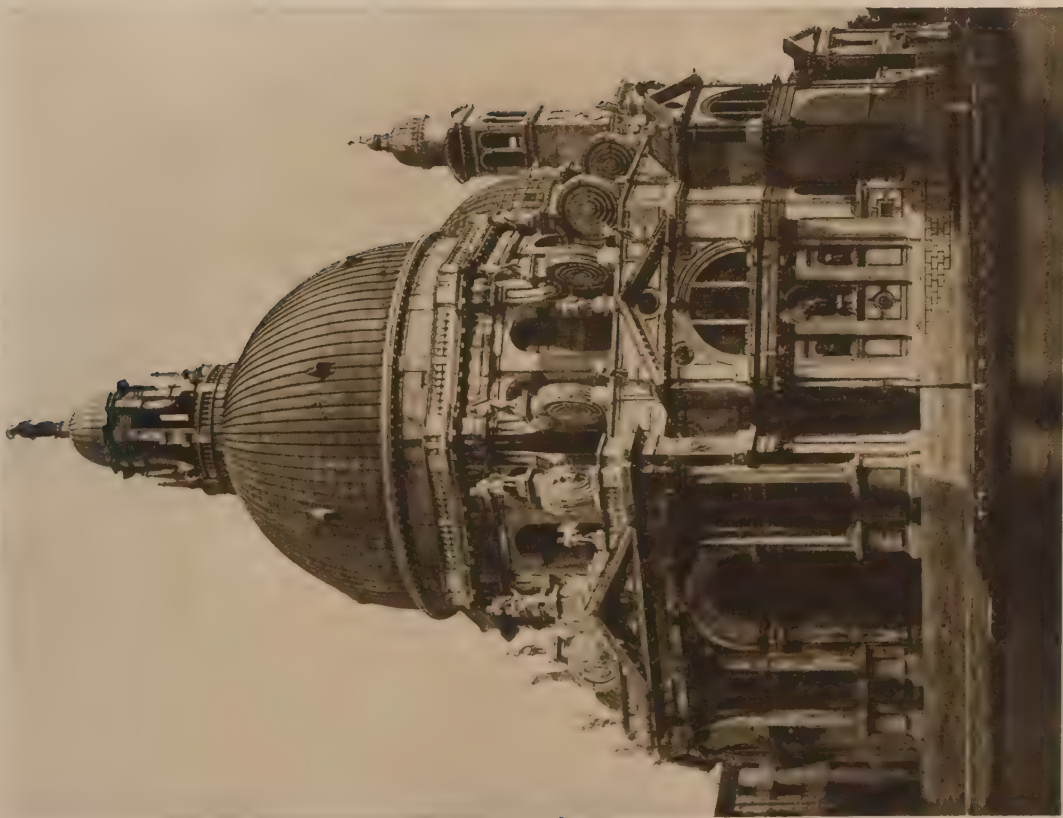
The work at Genoa illustrates the difficulty of drawing a sharp line of demarcation between what are commonly called Renaissance and the Baroque works; for in the palaces and villas of Alessi, as well as in those of Bianco and others, one sees the fanciful charm of detail combined with mas-



Genoa. University (1628). By Bartolomeo Bianco. Court.



MURCIA (952). FACHADA PRINCIPAL DE LA CATEDRAL.



VENICE. S. MARIA DELLA SALUTE (1631-1656). BY BALDASSARRE LONGHENA.

(Continued from page 216)

Yet are they not in magnificence and in decorative detail closely allied to the interiors of the seventeenth century? As Michael Angelo's Sistine Chapel decorations supplied the motive for a series of inferior imitations, so these splendid interiors were used as a source of inspiration by many decorative artists of the seventeenth and eighteenth centuries in the palaces and villas in Venetian territory.

Church furniture, alone, exhibits vividly the masterly skill in handling and the inappropriateness of choice of decorative elements in much Baroque work. The choir-stalls of St. Giorgio at Venice and a confessional in St. Andrea at Vercelli, illustrate this.

Plastic details applied to vaults and ceilings indicate great inventive fertility on the part of the Baroque artist and illustrate the generally high standard maintained during what has all too frequently been dismissed as the "period of debasement."

The design of theatres occupied the attention of some of the ablest artists of the eighteenth century. The Civic Theatre of Bologna, built by Antonio Bibbiena, is the finest example.

Baroque architecture obtained an easy foothold in many German and Austrian cities. The predilection for the picturesque and fantastic in the Early German Renaissance paved the way for the grandiloquent yet often pleasing architectural expression of the later period. Italian influence was especially strong at Innsbruck and Prague. The Catholic Casino at Innsbruck exhibits characteristics closely allied to those of the contemporary architecture of Turin, but modified by local taste.

The great Church of the Theatine Monks at Munich illustrates the type usually credited to the Jesuits. It is largely the work of an Italian architect. Externally the only peculiarly local note is seen in the extraordinary cupolas of the towers. These are an exaggerated form of the "*zwiebel gewölbe*," or "onion dome," so frequent, and often charmingly handled, in the parish churches of Upper Bavaria. The interior is typical of the larger churches of the period, and is marred only by the altars and their immediate surroundings.

Würzburg, Salzburg, and Vienna are excellent places to study the German Baroque style; in fact, interesting examples are to be found in nearly all the lesser towns, as well as the more important centres of South Germany and Austria.

While at Vienna the Italian influence may be observed, the local style became especially strong, and the works of two men, father and son, Johann Bernhard and Josef Emanuel Fischer von Erlach, are particularly notable. The Church of St. Charles Borromeus, the greatest work of the pair, was erected—as was the Church of the Salutation at Venice—to commemorate the cessation of a plague. It exhibits a strange combination of the unconventional in plan and mass with both Baroque and strictly classic details, even foreshadowing the classic revival in the isolated columns with spiral reliefs, based on Trajan's Column at Rome.

The domestic architecture of these men, and of von Hildebrandt, displays considerable originality and charm. The Schwarzenberg and Belvedere Palaces are among the best known, and illustrate the intermixture of a species of Rococo detail with the more formal designs.

Spanish Baroque architecture is second only, and, in some respects, not at all inferior, to the Italian. The Spanish taste was peculiarly favorable to the Baroque movement, and the Jesuit Order, by whose name the whole style has been designated, originated in Spain.

As in Germany, the picturesque composition of the

Early Renaissance—known in Spain as the Plateresque—persisted in some of the later works. Murcia Cathedral illustrates in its bizarre and startling façade with its bold and sensuous sculpture, deep shadows and striking silhouettes, the ultra-Baroque phase of Spanish architecture. Strange and fantastic it is to Northern eyes, but in the brilliant sunlight of the South, seen against a deep-blue sky, often among orange or palm trees, one must admit the fascination of its charm. Murcia's tower illustrates also the unrivalled success of Spanish architects in this field of design.

The west façade of the great pilgrimage church of Santiago de Compostella is perhaps the finest Baroque work in Spain. The general effect is not unlike that of the late Gothic. The soaring lines of the towers, the steep gable, and the delicate ornament are more in sympathy with the mediæval building behind than one might think possible; while the splendid scale, excellent proportions, and charming silhouettes combine to make this a truly great work.

The Sacristy of the Carthusian Monastery at Granada shows what could be done in the application of irrelevant and profuse ornament to an otherwise impressive interior. Indeed, this seems to illustrate the persistence of the oriental feeling in Spanish work, reminding one of the fantastic interior of some East Indian temple.

In the Western World the Spanish Baroque has produced some notable works, the most important, probably, being the Cathedral and Sacristy of the City of Mexico.

The Jesuit Church of St. Michael at Louvain is a typical Belgian Baroque work. As one might expect, the natural taste of the people, the traditions of their mediæval design, and the political domination of the Spaniards all conduced to the development of the Baroque with enthusiasm, if not always with notable success. In church furnishings, particularly in wood-carving, some admirable results were achieved. Rubens, the great painter, was essentially a Baroque artist, and his influence was both wide-spread and powerful.

The Baroque element began to appear in French architecture in the latter half of the sixteenth century in some of the works executed for Catherine de Medici. Under Henry IV, partly as a result of the influx of Flemish artists and craftsmen, and more especially on account of the very considerable Italian influence introduced by Marie de Medici, the Baroque gained a considerable ascendancy. The Medici Fountain in the Luxembourg gardens is a truly Baroque work. The Baroque tendency can be traced in many important buildings of the reigns of both Louis XIII and Louis XIV, but nowhere to better advantage than in the splendid Church of the Val de Grâce, begun by Anne of Austria as a thank-offering for the birth of Louis XIV. Here we have the Baroque at its best; recalling in a general way the Church of the Jesuits at Rome, but exhibiting no little originality and mastery of handling on the part of François Mansart, Lemercier, and finally Lemuet, its successive architects.

The Porte St. Denis is another fine Louis XIV work, Baroque in expression but truly national in spirit.

Bernini's visit to Paris in 1665, although considered a failure by that artist, in that he was not permitted to execute his design for a grandiose Roman palace in place of the Louvre which had been under construction for more than a century, did give a definite impetus to monumental design, particularly in planning. And this feature of the Baroque may be seen in such works as the Palace at Versailles that, because of regularity of composition and correctness of details, are rarely thought of as having been influenced by this movement.

Probably comparatively few architects, to say nothing

of cultured laymen, think of the Baroque as having appeared in the English Renaissance. Ignoring the earliest phases of the style, one can see in the works of Inigo Jones, such as the York Water Gate and his design for the front of the Old St. Paul's Cathedral, actual Baroque composition and details; while in such designs as that for the Palace at White Hall, the broad treatment of plan owes not a little to Italian Baroque precedent.

While Sir Christopher Wren never visited Italy and the Continental influence in his work is generally assumed to be French, the Baroque appears not in stereotyped fashion but as a spontaneous outburst of a great inventive designer in his church towers and steeples and purely monumental works.

If Wren's followers lacked his originality, nevertheless they preserved and at times exaggerated the monumental and even grandiose spirit, as in Blenheim Palace, the home of the Duke of Marlborough, by Sir John Van Brugh; and while James Gibbs displayed a greater knowledge of classic precedent and a propriety of detail not usual in the work of Wren, even he employed Baroque features, as in the beautiful spire of St. Martin's in-the-Fields.

Quite naturally this picturesqueness of composition

and playfulness of detail was preserved in much of our Colonial work. Innumerable instances might be cited, though I have selected but two—the steeple of St. Paul's Chapel on lower Broadway and that of the Independent Presbyterian Church in Savannah, Georgia.

As was appropriate, on account of climatic conditions and local tradition, the Spanish Baroque was largely adapted in the design of the buildings for the Panama-California Exposition in 1915, and the style has been employed with varying degrees of success in numerous public and private buildings on the Western coast.

This summary and necessarily inadequate review of Baroque Architecture has been made with no intention of pleading for the revival of the letter of the style. Enough, however, I believe has been shown to indicate that it is by no means a barren field for study and suggestion; particularly in monumentality both of plan and mass, and occasionally in charm and piquancy of detail. If, however, we have succeeded in perceiving, to even a slight extent, that the old view of the Baroque as a style entirely debased and corrupt, lacking in originality and unworthy of serious consideration, has no place in a modern estimate of a great period of artistic activity, our effort has not been wholly lost.

Construction of the Small House

By H. Vandervoort Walsh

School of Architecture, Columbia University

ARTICLE XI

LIGHTING AND ELECTRIC WORK

MODERN DEVELOPMENTS

WHEN we talk of lighting the modern home, there is generally but one idea that enters our minds—electric lighting. Even those dwellings, remote from any power-house, are installing small generators in preference to the oil or gas lighting systems.

Then, too, when we refer to good lighting we no longer think of glaring bulbs of light, exposing all the harsh glow of the white, hot filaments, causing one's eyes to squint and strain to find things in the corners of the room; but we picture a room flooded with mellow illumination emitted from fixtures which shield the direct rays of light from our vision.

Another change has come about in our conception of good illumination, in the quantity and intensity of the light we expect from the incandescent bulb. It was only a few years ago that we marvelled at the yellow light given off by the sixteen candle-power, carbon filament bulb. But today, if a bulb gave off as feeble an attempt at lighting as did these old ones, we would think it on its way to the graveyard of lightning-bugs. We cannot talk of sixteen candle-power lamps when the glow of a modern Mazda light is around. We used to specify on the plans so many sixteen candle-power lights for the dining-room or living-room fixtures, and it is hard to change our habits to refer to the modern 40 or 50 watt lamps which have taken their place in the home.

Thus within a period of not more than ten years our whole conception of illumination has been jolted out of a rut.

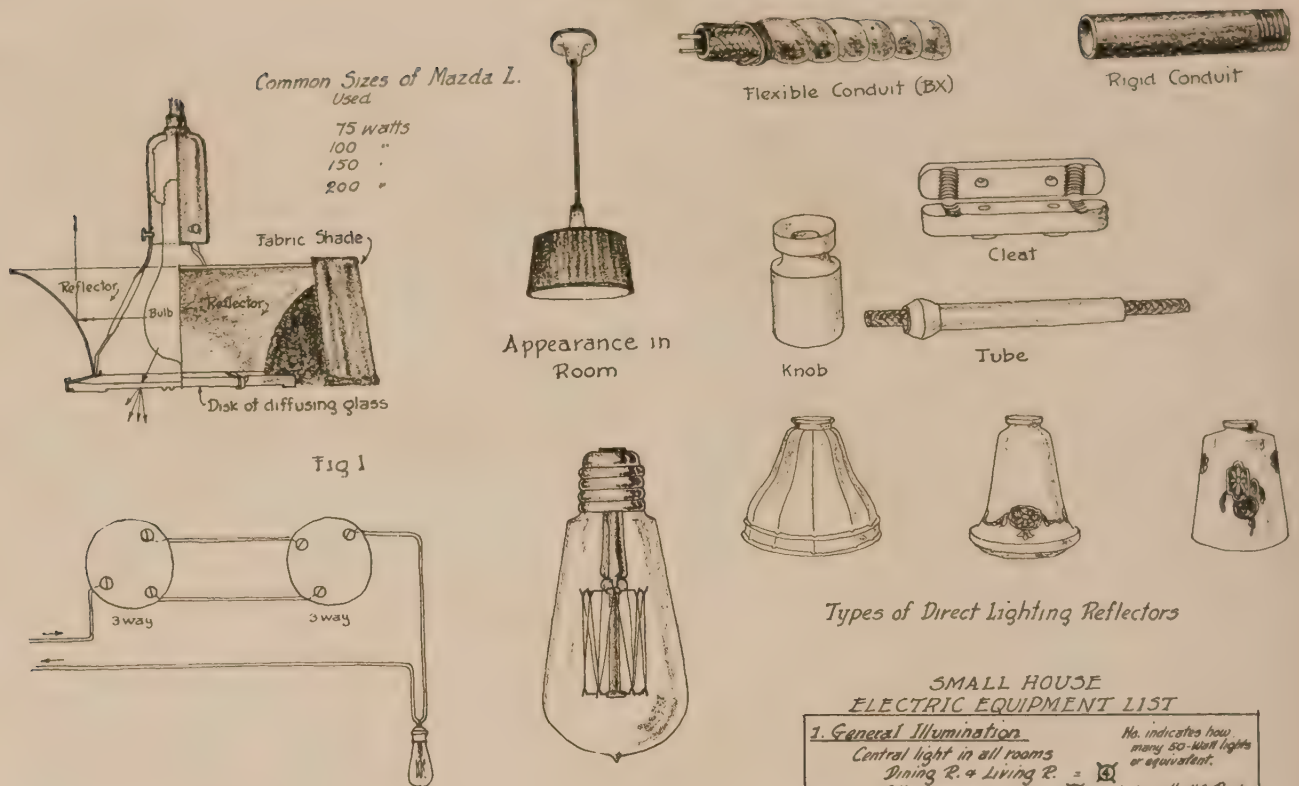
INDIRECT LIGHTING

Now we have reacted so far in the matter of protecting our eyes from a direct view of the source of light that some enthusiasts advocate a system of indirect illumination, concealing the lights so completely from the eyes that their location is difficult to know. This is carrying the problem too far beyond its rational limits. Such a system of indirect illumination reduces shadow to a minimum, consequently the forms and the beauty of objects in the room are flattened. Moreover, the eye unconsciously is confused at not being able to locate the source from which the illumination comes, and being puzzled the mind naturally resents it. For the small house, at least, the system of indirect illumination carried to this extreme is not at all suitable.

A type of fixture which develops a partial indirect illumination, and yet which allows a certain quantity of light to come through direct to the eyes, so that the source of light is easily discernible is the most satisfying and most suggestive of home comfort. Such a fixture is shown in Figure I.

Now the problem of illumination for the small house can be sanely considered from five different angles: (1) General illumination; (2) local illumination; (3) ornamental illumination; (4) movable lamps; and (5) light control.

By general illumination is meant the lighting required to flood the room as a whole, and not locally in any one corner. The easiest and commonest method of doing this is to provide a central fixture, containing from two to four



The 3-way Switch to control light at two places The Modern 50 Watt Bulb

50-watt lamps, or their equivalent, which are hidden in some commercial type of semi-indirect lighting fixture. The type of fixture shown in Figure I is one of the finest, and with a silk shade around it the warm, cheerful effect of a home is greatly enhanced by this method of lighting. When this fixture is hung in the dining-room or living-room a single 200-watt Mazda lamp is employed, while in the other rooms a single 100-watt lamp is used. In the kitchen no shade is necessary. Usually in laying out the electric outlets upon a plan the central dining-room and living-room lights are shown to carry four 50-watt lamps, and those in the other rooms, in the hall, and on the porch are marked to have two 50-watt lamps or their equivalent.

But it is not absolutely essential to have a central light for general illumination. Some architects prefer to have a certain number of wall lights controlled by one switch, and obtain a general glow with these lamps. By securing the right type of fixture which shields the raw filament of light from the eyes this method of general illumination often produces a feeling of comfort and homelikeness unsurpassed by the other system.

In those rooms where work is done under the central light, such as the kitchen and pantry, and where opaque, indirect reflectors have been used throughout the rest of the house, it is essential to provide direct lighting-fixtures, so that the light can be thrown down upon the working plane. Translucent reflectors or prismatic reflectors are used, and a frosted bulb or a porcelain-tipped bulb is most suitable with this reflector.

Local illumination is intended to give greater intensity of light over certain portions of the room where work is carried on. Either a wall light or a special drop light, protected by a reflector, is used. Such lights are placed conveniently over the kitchen sink and side table, over the laundry tubs and ironing-board, over the coal-bin, near the boiler and over the work-bench in the cellar, by the side of the lavatory in the bathroom, over at the side of the dresser in the bedrooms, inside of closets and alongside of the

serving-table in the dining-room. These local outlets are generally planned to carry two 50-watt lamps or their equivalent.

Other wall lights than these are usually introduced for ornamental purposes. The side lights for the fireplace in the living-room, or the panel lights on the wall, or the bracket lights for the bookcase cannot be considered more than ornamental features. Not more than one 50-watt lamp is planned for these outlets.

In addition to the general, local, and ornamental illumination are those portable lamps which have become more and more a serviceable and decorative feature of the

SMALL HOUSE ELECTRIC EQUIPMENT LIST

1. General Illumination Central light in all rooms Dining R. & Living R. = ☒ Other rooms = ☒	No. indicates how many 50-Watt lights or equivalent. including Hall & Porch.
2. Local Illumination using ☒ ☒ Placed above or near:—Furnace, Coal bin, Laundry tubs, Ironing board, Kitchen sink, Serving table, Lavatory, Dressers, Closets.	
3. Ornamental Lights Side lights wherever desired. ☒	
4. Movable Lights ☒ Base or wall outlets for Reading Lamp in L.R.—Candles in D.R. Table lamp at bed-side in Bed Room.	
5. Control. ☒ ☒ ☒ Location of Meter, Distributing panel. Control switch in each room for Gen. Lighting Two control switches for lights in Halls, Porches Front door, cellar.	
6. Mechanical Device outlets Special power current outlets ☒ One in Cellar, Kitchen, Pantry, Dining Room, Living Room, Bath Room, Master Bed Room. Two in Laundry Ordinary outlets for fans, and vacuum cleaner evenly distributed through house ☒	
7. Bells Push button in D.R.—Front and Rear Door ☒ Annunciator in Kitchen ☒	

home. The reading-lamp in the living-room, the light for the music on the piano, the table-lamp in the bedroom, and the candle-lamps on the dining-room table are the most used of this portable type. To properly attach these bulbs, a baseboard outlet must be installed at a convenient place in the room, so that the electric cord to the light will not have to be too long nor pass across any part of the floor where it may trip up the feet of some absent-minded member of the family.

When the lighting of the small house has been considered from these angles, the control is then the essential problem. The incoming feeder, the meter, the house switch and service switch, and the distributing panel must be located conveniently in the cellar. Often the distributing panel with its fuses is placed on the first floor for convenience of replacing a burned-out fuse when some line has been overcharged.

The next matter of control is the location of switches. All central outlets and general illumination should be controlled by a switch at the entrance-door to the room. The usual type of switch used is the so-called three-way switch.

The hall light should be controlled from up-stairs and from down-stairs. The porch lights and the front and rear door lights should be switched on and off either from the inside or outside of the house. One light in the cellar should be governed by a switch at the top of the cellar stairs. And this is about all the complication of control necessary.

Now in addition to the lighting of a house, certain floor and baseboard outlets must be provided for attaching various electrical devices that have become rather common. In every cellar there should be at least one special power-current outlet for any household machinery that might be installed. In the laundry there should be at least two special outlets to which a washing-machine, a mangle, electric drier, or an electric iron can be connected.

There should be at least one special outlet in the kitchen to which may be attached a motor for operating the coffee-grinder, egg-beater, ice-cream freezer, dish-washer, etc. Sometimes an electric refrigerator may be installed, in which case an outlet must be provided for this motor.

Sometimes a special outlet is installed in the pantry for a dish-warmer or water-heater.

In the dining-room a floor outlet should be provided for operating on the table such things as a toaster, chafing-dish, coffee-percolator, egg-boiler, etc.

In the living-room a floor outlet will be found useful for such electric apparatus as would be carried on a tea-table or for running a home stereopticon.

In the bathroom and in the master's bedroom a special outlet is useful to connect up such devices as vibrators, hair-driers, curling-irons, shaving-mugs, electric heaters, etc.

Baseboard outlets of the ordinary type should be distributed throughout the house to provide convenient connections for vacuum cleaners and fans.

COMMON-SENSE SOLUTION NEEDED

Moreover, the lighting of a small house must be studied with common sense, and no rule of the thumb can be laid down. Certain enthusiastic illuminating engineers offer typical plans and suggestions for the wiring of houses, which plans are crowded so full of outlets that they look like a

map of the starry heavens. If all lights were turned on at once and all base plugs attached to lamps there would be a possible grand total of twenty 50-watt lamps in this medium-sized room. Such brilliant illumination might please the jaded nerves of the tired business man, but his wife would never consent to such a garish display of wealth-eating current.

Most of these electric devices require not more than 600 watts. Electric irons, toasters, chafing-dishes, coffee-percolators, and other heating mechanisms use up to this maximum of watts, but motor-operated machines, like fans and ice-cream freezers, require about 100 watts. As the Electric Code of the National Board of Fire Underwriters stipulates that no branch circuits of a house lighting system should carry more than 660 watts, the danger of overloading these special outlets is not great, if they have been previously planned for this work. In fact, the reliance upon the standards of this code have removed from the architect all worries concerning the correct installation of the wiring system, provided he makes the proper arrangement on his plans for an adequate number of outlets.

As to the kind of wiring which the architect should specify, he has a limited choice. The knob-and-tube system is the cheapest, but not the safest. The flexible cable (BX) is better, although slightly more expensive. Rigid conduits or flexible steel conduits are not suited to the economic needs of the small house and are not used, except in special places. For example, an overhead feed wire may be brought in from the street at the level of the cornice, and then carried down to the cellar in a rigid conduit on the outside of the house.

In addition to the wiring for lighting there must be an independent system for bell service. The current for such a system must be supplied by dry batteries when the local power company gives a service of direct current, but when it supplies an alternating current a transformer can be used and the bells operated upon this energy. In the kitchen there should be a magnet, operated annunciator, connected with the front and rear doors and the dining-room push button.

In laying out the lighting plans for a small house the standard symbols shown here are always used, but a key should always be given to their meaning upon some part of the sheet, for it must be appreciated that the contractor can easily forget.

As an aid to laying out the lighting system on the plans, the following checking list is suggested, since it is simpler and more reasonable than the usual lists offered by illuminating engineers.

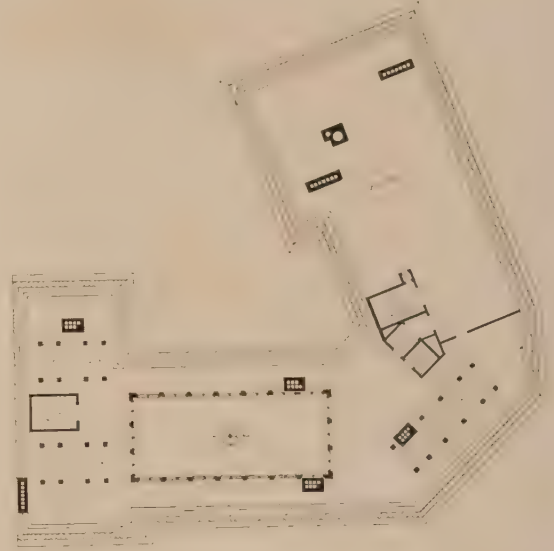
Unless specified to the contrary, it is usual to assume that wall outlets in the living-room are to be placed 5 feet 6 inches above the floor, in bedrooms 5 feet 4 inches, and in halls 6 feet 3 inches. The usual height at which switches are placed is 4 feet.

Thus, by using common sense and the phrase, "All work shall meet the requirements of the National Electric Code," and requiring the contractor to furnish a certificate of approval for the entire installation as issued by the Board of Fire Underwriters having jurisdiction in the community, the architect can secure a reasonably good and safe system of wiring and lighting.

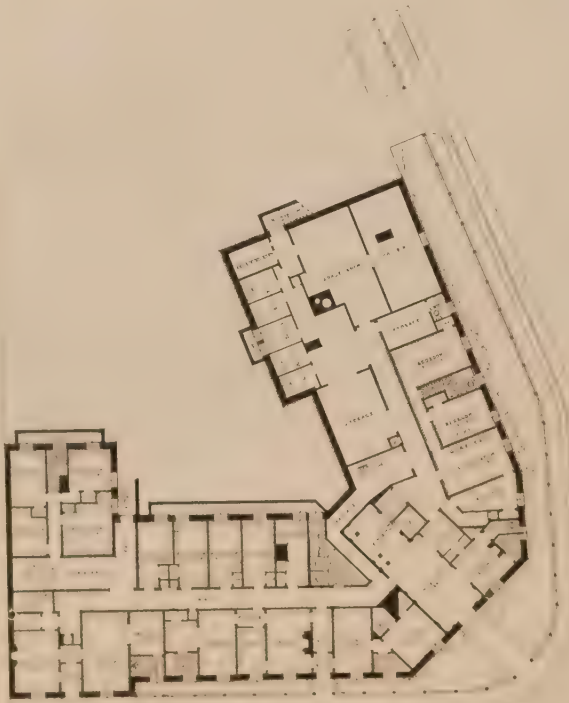




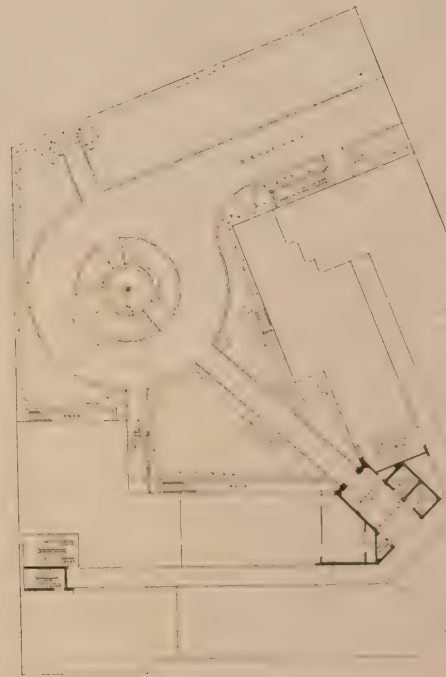
TYPICAL FLOOR PLAN.



ROOF PLAN.



FIRST-FLOOR PLAN.





FRONT.



GARDEN SIDE.

LIVINGSTON APARTMENTS, DOBBS FERRY, N. Y.

Dwight James Baum, Architect.

"Birchwood"—An Adirondack Camp

By Dennison and Hiron



The boat-house.

THERE is no more fascinating object in architecture than the conceiving and executing of a human habitation, under liberal and unusual conditions amid surroundings of the greatest beauty. It calls for the sympathetic appreciation and understanding of a large number of complex factors—of the owner's desires, his personality, the character of the country, and the details of the immediate surroundings, the directions of

views, windows, sunlight, and approach.

And in the case of a woods camp there are additional and most interesting considerations involved, for there one goes for relief from the more conventional environment, and there is a definite requirement to subdue as much as possible any reminder of overcivilization which might tend to weaken the contrast.

Comparatively few persons are inclined to court the stern rigors of actual camping conditions, and, indeed, there is no necessity to go to such extreme in order to obtain ample contrast with town or the usual country life. One can easily gain the greatest benefits of the contrast without the disagreeable drawbacks that accompany a complete sacrifice of accustomed comforts and conveniences. This ideal combination of a maximum of country enjoyment with a minimum of discomfort is marvellously well made in such a group as "Birchwood," a camp on Lake Placid.

The prime requirements in such a group are to make them appear to grow out of the landscape, of harmonizing them with nature's structures.

At the foot of Old Whiteface the dainty birches and the rugged cedars march down among the strong gray rocks to this bewitching mirror of the sky, which reflects their massed ranks in a shimmering tangle of sunlight and cloud.

The cedars, if cut at the proper season, retain their



Dining-room.

bark better than do the other native trees, so they were used for the exposed framework, resting upon native rock masonry. The walls themselves were covered with large, rough, old-fashioned shingles, relieved and enriched by interesting log rafters, brackets, and railings. Thus were achieved texture and color consonant with the environment. A note of emphasis was obtained by coloring the woodwork of the windows a cream white.

In this region of delightful summers and rigorous winters, comfort and health make strict demands for their preservation. On account of the great snow-storms, accessibility of all parts of the camp required that it be assembled as far as possible under one roof. To obtain the full advantage of the breezes of summer and for protection against the wild life of the woods, the bedrooms were placed in the second story.

In the milder seasons the broad terrace and wide porches permit of comfort while enjoying the changing beauties of the view. The terrace walls and the rock ledge from which they grew are partly hidden by a velvety mass of verdure and framed in a tumble of wild grape and honeysuckle.

From the terrace one enters a generous hall with dining and living rooms opening on either side. The walls are ceiled with soft-toned spruce boards, both for the refreshing

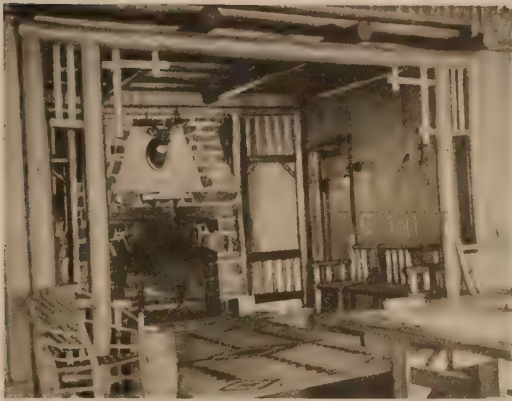




Hall.



Living-room.



Fireplace in living-room.



The winter camp.

effect and to obviate the possible danger to plaster put up on native timber construction. The ceiling was carefully plastered in small panels formed by exposed natural beams and finished in a velvet sand surface. Slender logs of silver birch frame the windows and make a rustic balustrade to the second floor.

Within, an effect of simplicity and naturalness predominates. Airy and cool in summer, by reason of the large windows, the rooms are made snug in winter by the log-burning stone fireplaces surmounted by moose heads and other trophies of the huntsman.

Even the lighting fixtures are fashioned in harmony with the environment, and curious andirons and other useful equipment engage the eye.

Unobtrusively planted by the brook near the house a tiny

power-plant furnishes the necessary electric current, while the entire group is protected and maintained by the keeper, who dwells in an attractive lodge near by.

Descending a flight of fern-bordered rock steps from the terrace, one reaches the boat-house, built in harmony with the camp-house, and composing successfully with it. Balcony and broad living-room afford an advantageous outlook directly over the lake. Below the boat-house living-room is the water of the lake itself, forming the capacious boat shelter, and extending out from shore is seen the boat-landing, incomparably more attractive than the ordinary "dock." The disposition of materials here is extraordinarily beautiful; the railings show good taste in design.

Fitness and comfort are happily blended in this wood camp.



The house from the lake.

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Established by the City Plan Committee of the Cleveland Chamber of Commerce

Establishment of the Bureau.—The purpose of the Cleveland Architectural Advisory Bureau is to stimulate building and to better the type, quality, appearance, and plan of the buildings erected in Cleveland.

In 1919, 12,283 building permits were issued in Cleveland. Of these, 533, less than 5 per cent, were estimated when permits were applied for, as of over \$10,000 valuation. It is safe to say, then, that over 90 per cent of the buildings erected in Cleveland in 1919 were constructed without the employment of men especially trained in the designing of buildings. This percentage holds, almost exactly, for 1918.

There are not less than five different sets of people interested in every new building constructed within the city of Cleveland: (1) Those who will live in the building; (2) those who will live in the neighborhood of the building; (3) those who invest their money in the building; (4) those who have invested their money in the neighboring buildings or real estate; (5) the general body of citizens who see the building and are affected by it day by day.



All of these interests are intrusted to the foresight and public spirit of the original planner of the building. His primary object is, very often, to safeguard his own immediate financial interests, and too often this is accomplished at the sacrifice of all the other interests concerned.

It will be the immediate purpose of this bureau to secure the services of competent technical advisers to the owner or borrower on building operations in the knowledge that through their assistance the small fee necessarily charged would be returned many times over in economy of cost, as well as improvement of plan.

There are two obvious means of control of appearance and plan of building which can be invoked. First, since the type of building erected in Cleveland is of importance to Cleveland's citizens, it can be controlled by public opinion. Though this is the most powerful control ultimately, it is slow to act. The second means of control is the erection loan. As improved architecture and plan of building increases its value and its salability, it is believed that the building and loan and savings and loan companies who furnish capital for home construction will co-operate with this architectural advisory bureau by depending upon the bureau's certificate in passing upon the loan. This would establish a practical and immediately effective means of control.



The erection loans in Cleveland are made, as a rule, by the twenty old and established savings and loan companies in the city, the twenty or more new ones which have been established in the last seven years, the second-mortgage loan companies, a few of the banks, savings and trust companies, and four or five of the life-insurance companies which have independent lending offices in Cleveland. Thus, funds deposited by all of the citizens of Cleveland are utilized in financing building operations far less useful than they might be to those citizens, and in some cases actually detrimental to the property values and the welfare of the city.

The building material companies often find themselves financially involved in a building for which they have furnished material through a lien which makes them third mortgage holders, but as to the architecture, plan, or construction of the building, and, consequently, as to its salability, they have no guaranty.

To meet this situation the Cleveland Architectural Advisory Bureau will be established by the Cleveland Chamber of Commerce, as authorized by the board of directors under date of November 5, 1919.

A subcommittee of the city plan committee will be in charge. This subcommittee is appointed by the president of the Chamber of Commerce: Abram Garfield, chairman, architect; Arch C. Klumph, vice-chairman, president the Cuyahoga Lumber Co.; F. H.

Chapin, the Upson Nut Co.; Raymond T. Cragin, real estate; W. J. Crawford, Jr., real estate; M. H. Horvath, landscape architect; Herman Schmitt, the Cleveland Builders' Supply Co.; George N. Sherwin, secretary First Trust and Savings Co.; George S. Summerell, Commissioner of Building, city of Cleveland.

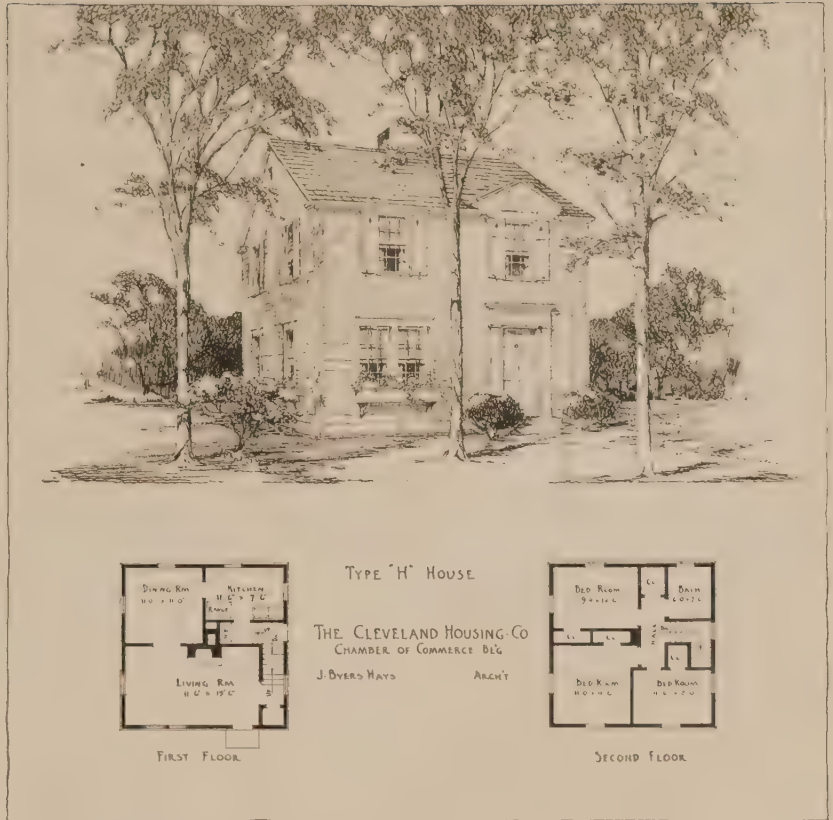
In order to give the various organizations and persons interested in better building in Cleveland knowledge of its plans and activities, and to co-operate in the work, the committee in charge has appointed a number of prominent men and women to become members of its advisory board. This board will meet upon call of the subcommittee.

The executive staff of the bureau will be composed of architects, engineers, builders, and other technical experts who will carry out the technical work of the bureau within its financial limits.

Field of Operation of the Bureau.—1. The bureau will give advice to those so desiring, relative to the problems of acquiring and building a home. (This will include advice as to location in harmony with place of employment, etc., problems of finance, how to secure plans, let contracts, etc.)

2. It will analyze such plans as are submitted and indorse them as they are, make recommendations for their betterment, or reject them in their entirety. This inspection will have regard to:

(a) The architectural design of the exterior; the arrangement of the interior, and matters of sanitation, ventilation, etc. The bureau will work in close co-operation with the Building and Health Departments of the city in this regard.



(b) Suitability of building, both in appearance and value, to its surroundings.

3. It will issue a certificate based upon the value of the plans so submitted, having regard both to the architectural appearance of the house and the proper arrangement of rooms. This certificate will be of value to the builder in financing the project.

4. The bureau will eventually be possessed of a large number of plans of ideal homes of all classes and in all values from perhaps \$1,000 to \$20,000 in cost. These will be shown to the prospective builder, but it will not be the purpose of the bureau to furnish plans in competition with architects. The bureau will merely direct the prospective builder to the proper place for his plans.

5. When so desired, either by the owner or by the mortgagor, the bureau will make careful inspection during the construction of the building, and upon its completion issue a final certificate which will testify as to the manner in which the house is constructed, giving it a rating which should influence its selling value.

6. The bureau will co-operate with homeowners in improving property already built, and it may institute surveys for the purpose of recommending changes in certain structures or certain sections for the improvement of appearances.

7. The bureau may make surveys of different sections of the city and recommend and endeavor to stimulate building where needed for the problems of the immediate community.

Financial Plan of the Bureau.—A fee will be charged the owner or builder for inspection of plans and a fee for inspection of buildings while in process of construction. Other fees may be instituted from time to time for different services rendered. The fee will be on a percentage basis, depending on the size and amount of the building operations. The rate of this

fee has not been decided upon. It is expected that in less than three years the bureau will be self-sustaining.

Budget.—Executive officer, architect, or engineer, \$6,000; inspector, \$4,000; office supplies and expenses, \$2,400; rent, \$1,200; miscellaneous, \$1,400; total, \$15,000.

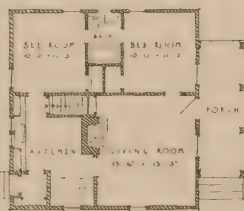
During the first three years a guaranty fund of \$15,000 per year will be subscribed by organizations interested financially in building and who will receive direct financial benefit from the erection of good buildings instead of mediocre or poor ones. Such organizations are: National banks, trust companies, savings and loan companies, building and loan companies, second-mortgage companies, building-supply companies, insurance companies, realty companies, brokerage companies.

The amount to be subscribed by each will be in proportion to the benefit each will obtain.

The Cleveland Chamber of Commerce offers operating space, rent free, for the first year.

Executive Staff.—The executive staff will consist, on organization of the bureau, of an architect, who will be the executive head of the organization, an engineer-inspector, and such office help as is necessary.

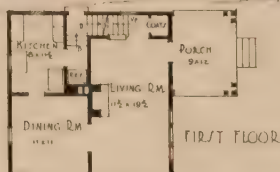
The office of the bureau will be in the Cleveland Chamber of Commerce.



TYPE "M"
A FOUR ROOM BUNGALOW
CLEVELAND HOUSING CO.
CHAMBER OF COMMERCE BLDG.
MERTON GRAY KINGSLLEY - ARCHITECT



SECOND FLOOR



FIRST FLOOR

THE CLEVELAND HOUSING COMPANY
TYPE-K- CHAMBER OF COMMERCE

JOHN KALISH
ARCHITECT
4500 LUCID AVE.

Book Reviews

ENGLISH HOMES. Period I, Vol. I. Norman and Plantagenet, 1066-1485. By L. AVRAY TIPPING, M.A., F.S.A. Over 400 illustrations and Plans. Charles Scribner's Sons, New York.

This is the second volume published, but the first in chronological order, in the notable series that promises to be a definitive history of English domestic architecture and home life. It is an undertaking that involves an immense amount of research, and will afford a wonderful reference library both for the student of architecture and the seeker after details of personal history associated with the progress of English home-building. A former volume, "Late Stuart," was reviewed in this magazine. The series as now planned includes: Norman and Plantagenet, 1066-1485; Early Tudor, 1485-1558; Late Tudor and Early Stuart, Early Georgian, Late Georgian, with a promise of other volumes to follow.

In dealing with England's great historic homes the author gives, so far as possible, the architectural beginnings, and tells the story of the families associated through the years with their decay or restoration.

Few periods offer a more romantic background than that discussed in the volume named above: "From Senlac to Bosworth, the picture of the great castles of the barons, knights and squires under Norman and Plantagenet kings."

The great keeps of famous castles still standing, the barbicans, the immense walls built to defy attack and afford an impregnable defense, tell more than words can the military character of domestic building, the prevailing lawlessness, the power of the sword, the pride and aggression of conquerors and conquered. One cannot read the text or look at the illustrations without realizing the background in which knights in armor fought and great lords held jousts in the courtyard. We can see again as in Scott famous knights riding to battle or competing in the tourney, hear the clatter of hoofs on the drawbridge and the clang of the portcullis as it fell to close the way against armed attack.

We may follow the purely defensive homes to the later structures when the country was more settled and domestic comfort was more considered.

In all of the earlier homes the great hall was the principal architectural feature, and the superb timbered roofs and great fireplaces are a neverfailing source of interest and inspiration.

Beginning with the keeps of Rochester and Hedingham, built in the earlier half of the twelfth century, the story includes the superposed walls of the Prince-Bishop of Durham, and the gabled roof and side aisles set within castle walls by de Ferrers at Oakham.

In the fifteenth century are contrasted the reversion to the Norman idea shown by Lord Cromwell's tower at Tattersall, and the growing feeling for light, comfort, and convenience displayed by the open manor-house of Chatfield. We can see "the changes in planning and

designing and the differences arising from their builders' purpose, purse and personality."

The materials depending upon location were chiefly brick and stone, with the profuse use of timber for which English craftsmen have been always famous.

The illustrations are beautifully reproduced, and include a great mass of details full of suggestive value. The volume presents a very full review of the planning, designing, and decorating of the mediæval house. "At Bamburgh there is the rare example of a Norman keep still used for habitation. Yet—outstanding feature though it be—it forms only a fraction of the entire fabric and illustrates but a page in lengthy annals. To no spot on our shores does more history, legendary and real, cling than to the storm-beaten Whinstone rock of the Northumbrian coast that springs up from the mainland marsh and looks across the sea to the island brethren of Farne. For did not men of old say that Bamburgh and the Castle Joyous Gard are one and the same? It looms large, therefore, in the history of King Arthur and his knights, for we read in Sir Thomas Mallory's pages that "Sir Launcelot brought Sir Tristram and La Beale Isoud unto Joyous Gard, that was his own castle that he had won with his own hands. . . . And wit ye well that Castle was garnished and furnished for a king and a queen royal there to have sojourned." For long it was the headquarters of this gallant knight and his fair queen companion, and hence he sallied forth to do the many deeds of valour that for a time overshadowed even Sir Launcelot's fame; but "ever, between, Sir Tristram resorted unto Joyous Gard whereat La Beale Isoud was, that loved him as her life." Here, too, it was, later on, that Sir Launcelot brought Queen Guinevere, saving her from King Arthur's wrath and death by fire; and hither the King pursued them and besieged them, and many a knight lost his life ere the Pope intervened and bade Arthur take back his Queen. Dolorous Gard it then became to Launcelot, who sailed away to foreign lands. But when the final tragedy occurred, when the dead Queen had been laid by the side of the dead King, and Sir Launcelot would live no longer, it was to Joyous Gard they brought him. "And there they laid his corpse in the body of the quire, and sang and read many psalters and prayers over him and about him."

When from romance we pass to reality we find that in the realm of fact the rock holds equally high place. Bamburgh gives way to no castle in the land in the matter of enduring occupation. From its long, narrow plateau, with pointed ends and precipitous sides falling into sea or marsh-land, King Ida ruled the first Anglian kingdom of Northern Britain in the sixth century. The twentieth century still finds it the home of man, much recent building, of a more or less restorative character, having fitted it for modern inhabitation. A period of nigh one thousand three hundred and eighty known years has seen it entirely deserted for only a comparatively short time, and its rugged walls have often witnessed stirring events. They have held at bay many an enemy and have seldom given way to straightforward assault and battery.

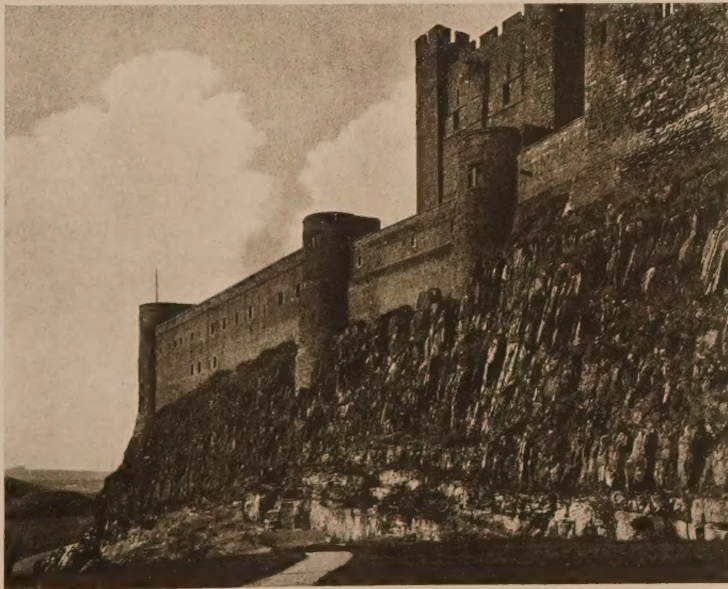
This volume forms, it might be said, the undercroft on which the upper stories of English architectural development are reared. In it are laid the bases of the evolutionary history of house-planning, designing, and decorating in the land throughout all succeeding phases of both Gothic and Renaissance styles.

But while the main purpose is architectural, here as throughout the series, the human element is kept well to the fore by narration of the home and public life of the owners of the various castles and manor-houses that are carefully described and profusely illustrated.

Sir William Armstrong says that the early Norman house was a lineal descendant of the Roman villa, the open atrium became the hall by force of weather and this was the only large room in the building used in common by the master and his retainers. Subordinate chambers were added later but the conception of a house with a hall with a few chambers was the type. The halls, as shown by many examples in this book, were often of noble proportions. It took years for the house, however, to develop into a home of comparative comfort, affording the amenities of civilization.



Caldecott Castle, Monmouthshire. The Windstock Tower through the lancet window of the keep.



Bamburgh Castle, Northumberland. The watch-tower and the keep.

Announcements

In the comment on the house of E. G. Cornell in the June number, Mott B. Schmidt, architect, we omitted to state that the furnishings and other decorations were all designed and supplied by the Hampton Shops.

Louis Orr's etching of the Springfield Group has been received and has won the highest commendation. It was a fine subject for an artist of Mr. Orr's attainments, and he has taken full advantage of his opportunities. We hope that more of our cities will follow Springfield's lead in this method of making its distinguished architecture more widely known.

The prize of one hundred dollars offered by the Municipal Arts Society of New York for the best project of city planning submitted by any architectural student in an American college or university was awarded to Harry T. Aspinwall, of Pittsburgh, a senior in the School of Architecture of the Carnegie Institute of Technology. Harvard, Yale, Columbia, the University of Pennsylvania, the University of St. Louis, the Georgia Institute of Technology, and Cornell were also represented in the competition.

The projects submitted were judged by a body of representative architects, and the award was made through the Beaux Arts Institute of Design of New York. The winning project was a practical plan for the beautification of the plaza of the Queensborough Bridge in New York.

HOUSES OF STEEL.—The International Housing Corporation send us announcements of their new bungalows made of steel. They can be put up complete, within thirty miles of New York's City Hall for \$1,985. The houses are sold complete, ready "to start housekeeping." They may be seen on the roof of the company's office building at 42 West 33d Street. "It has not been our purpose to build a so-called portable house." This edifice is of a permanent nature. Through patented arrangements, rooms can be enlarged or additions can be made easily whenever desired, at but trifling expense.

We have received the announcement for 1920-21 of the School of Fine Arts, University of Pennsylvania, giving their courses in architecture and other arts. The school is one of the finest in the country, and has many distinguished graduates.

Alterations to the Brownley Building, 13th and F Streets, Washington, D. C., included the removal of the main entrance to the building from 13th Street to F Street. Entrance to the offices and the proper mail address of Marsh & Peter, architects, is now No. 1304 F Street N. W., Washington, D. C., instead of No. 522 13th Street.

E. Bickham Christian and Henry E. Schwarz announce their association for the practice of architecture under the firm name of Christian & Schwarz, Offices 805-806 Ardis Building, Shreveport, La.

The T-Square Club of Philadelphia is a live organization, and the executive committee reports the organization in fine condition, both as to membership and finances.

The new offices of the Atlantic Terra Cotta Company are in the Borden Building, 350 Madison Avenue, New York. Telephone, Vanderbilt 9980.

Charles B. Meyers, formerly at 1 Union Square West, has removed to new offices at 31 Union Square West, New York City.

We are glad to acknowledge the receipt of four attractive illustrated pamphlets from the American Face Brick Association. They include a series of elevations and floor plans of "Face Brick Bungalows and Small House Plans," 3 and 4, 5 and 6, and 7 and 8-room plans. They include many types of design, and, of course, various prices.

Complete plans and specifications will be furnished at a nominal cost.

Charles F. Allen announces his removal to new offices at 206 Touraine Building, Fort Worth, Texas, and will be pleased to receive catalogues and samples.

John Noyes, member of the American Society of Landscape Architects and Landscape Designer to the Missouri Botanical Garden, announces that he has opened an office for the general practice of landscape architecture and engineering at 119 North Seventh Street, St. Louis, Mo. Catalogues requested.

William Albert Swasey announces the removal of his offices to the Gotham Bank Building, Columbus Circle, New York.

Theodore L. Perrier, 208 Metairie Court Building, New Orleans, will be glad to receive catalogues and samples for building materials.

J. C. Halstead, architect, 324-325 Chamber of Commerce Building, Birmingham, Ala., will be pleased to receive catalogues.

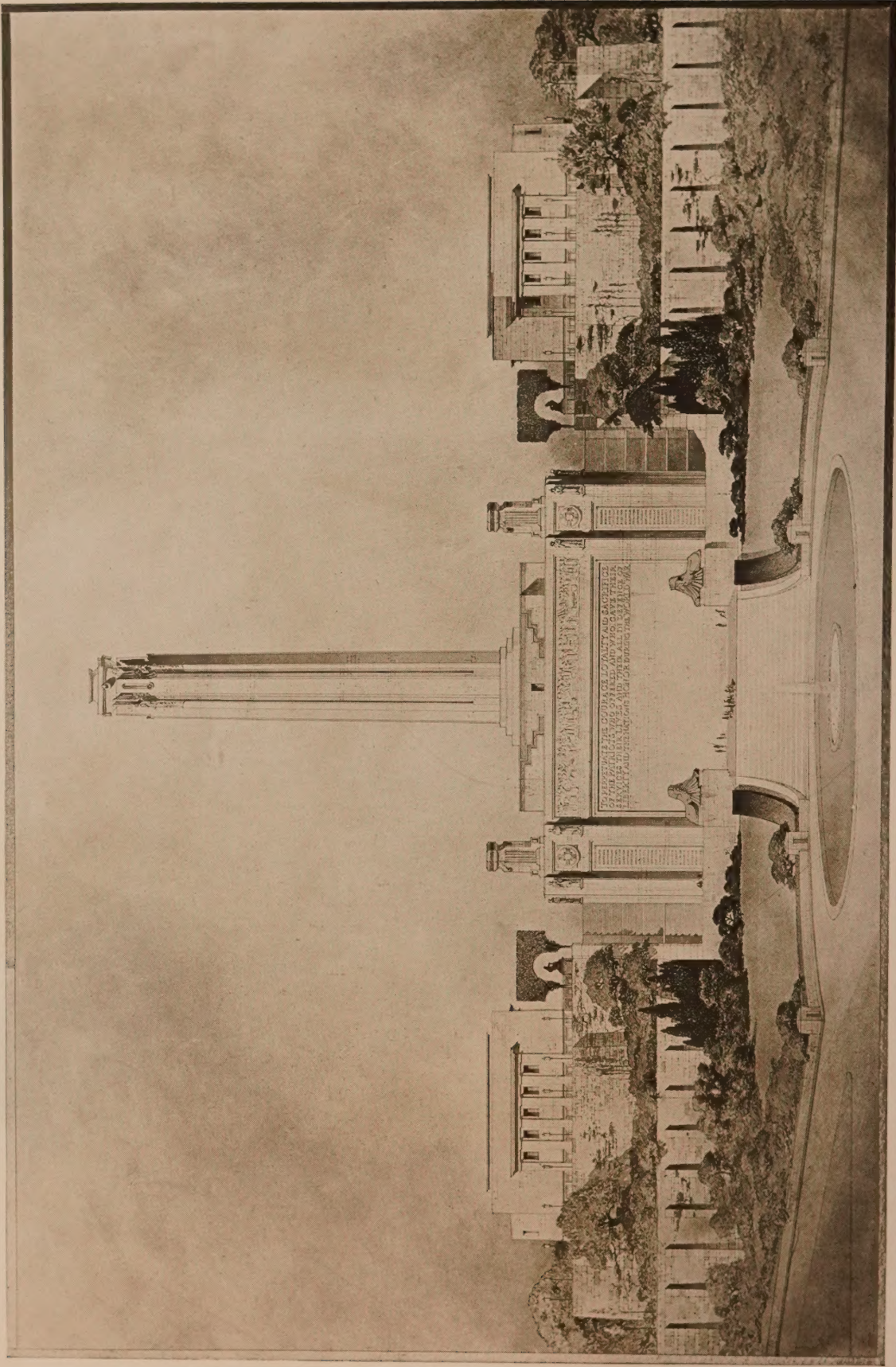
After May 1st the Brandt-Clepper Company will be located in the Century Building, 7th Street between Penn Avenue and Duquesne Way, Pittsburgh. L. Brandt, housing engineer; H. C. Clepper, architect.

Bowdoin & Webster, architects, formerly at 299 Madison Avenue, announce their removal to 70 East 45th Street at Park Avenue, Grand Central Terminal Building.

Chester E. Wolfley wishes to announce his withdrawal from the firm of Wolfley & Eliel, architects-engineers. He will continue the practice of architecture under the name of Chester E. Wolfley, architect, with temporary offices at 610 Stewart Building, Rockford, Ill. Manufacturers' samples and catalogues are desired.

G. F. Ashley, architect, formerly with Messrs. Palmer & Hornbostel, 63 William Street, New York City, announces that he has opened offices in the First National Bank Building, Oakland, Cal., after practising in Shanghai, China, since 1915.

For the convenience of architects, engineers, and contractors in Philadelphia we have opened a local office in the Land Title Building, Room No. 1225, Chestnut and Broad Streets, where your inquiries and needs will receive prompt attention. Anti-Hydro Waterproofing Company, Newark, N. J.



FRONT ELEVATION, LIBERTY MEMORIAL, KANSAS CITY, MO. (WINNING DESIGN).

"TO FOREVER PERPETUATE THE COURAGE, LOYALTY, AND SACRIFICE OF THE PATRIOTS WHO OFFERED AND WHO GAVE THEIR SERVICES, THEIR LIVES, AND THEIR ALL IN DEFENSE OF LIBERTY AND THE NATION'S HONOR DURING THE WORLD WAR."

H. Van Buren Magonigle, Architect.